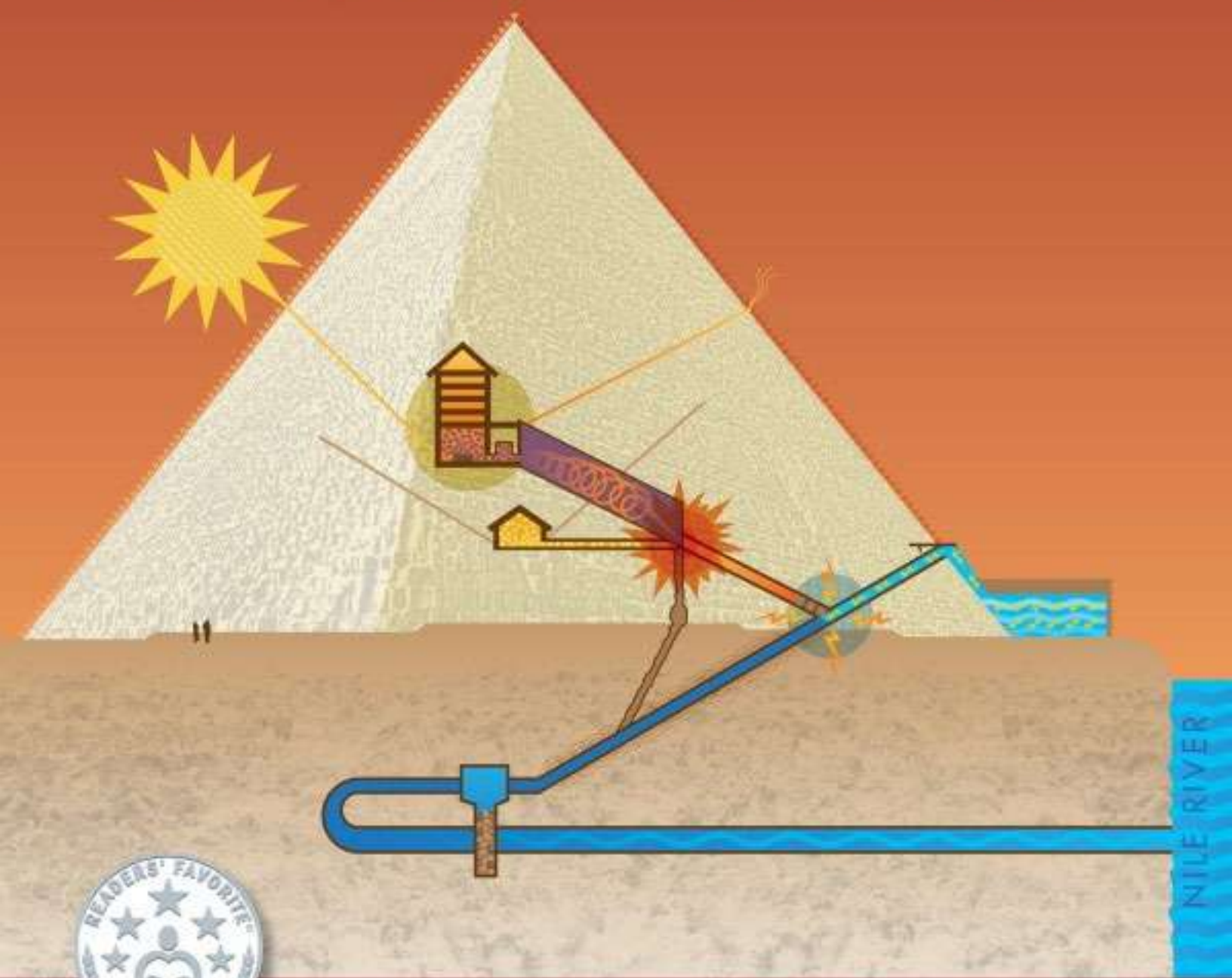


Fire in Middle

Mystery of the Great Pyramid Solved



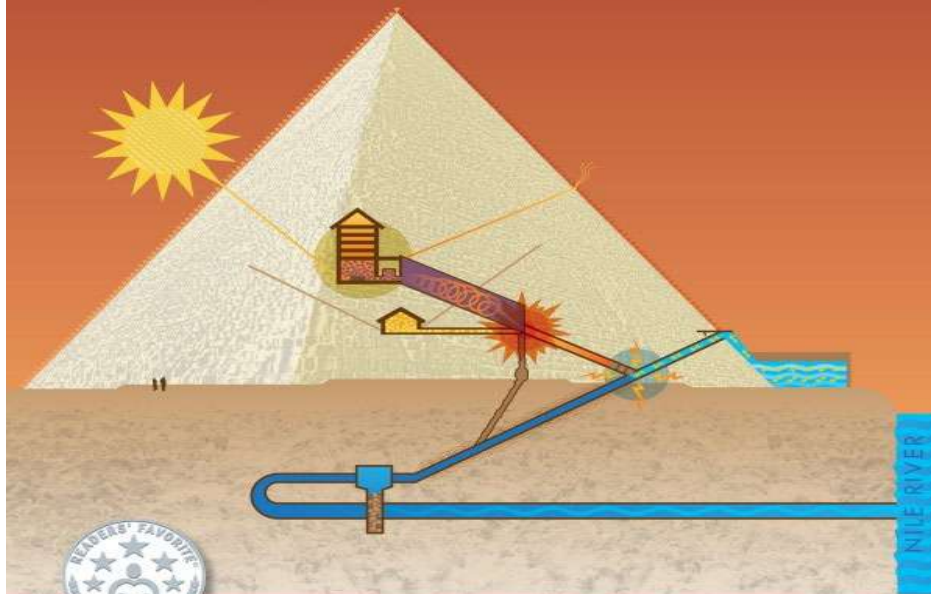
James Ernest Brown

"Evidence-based and theoretically plausible"

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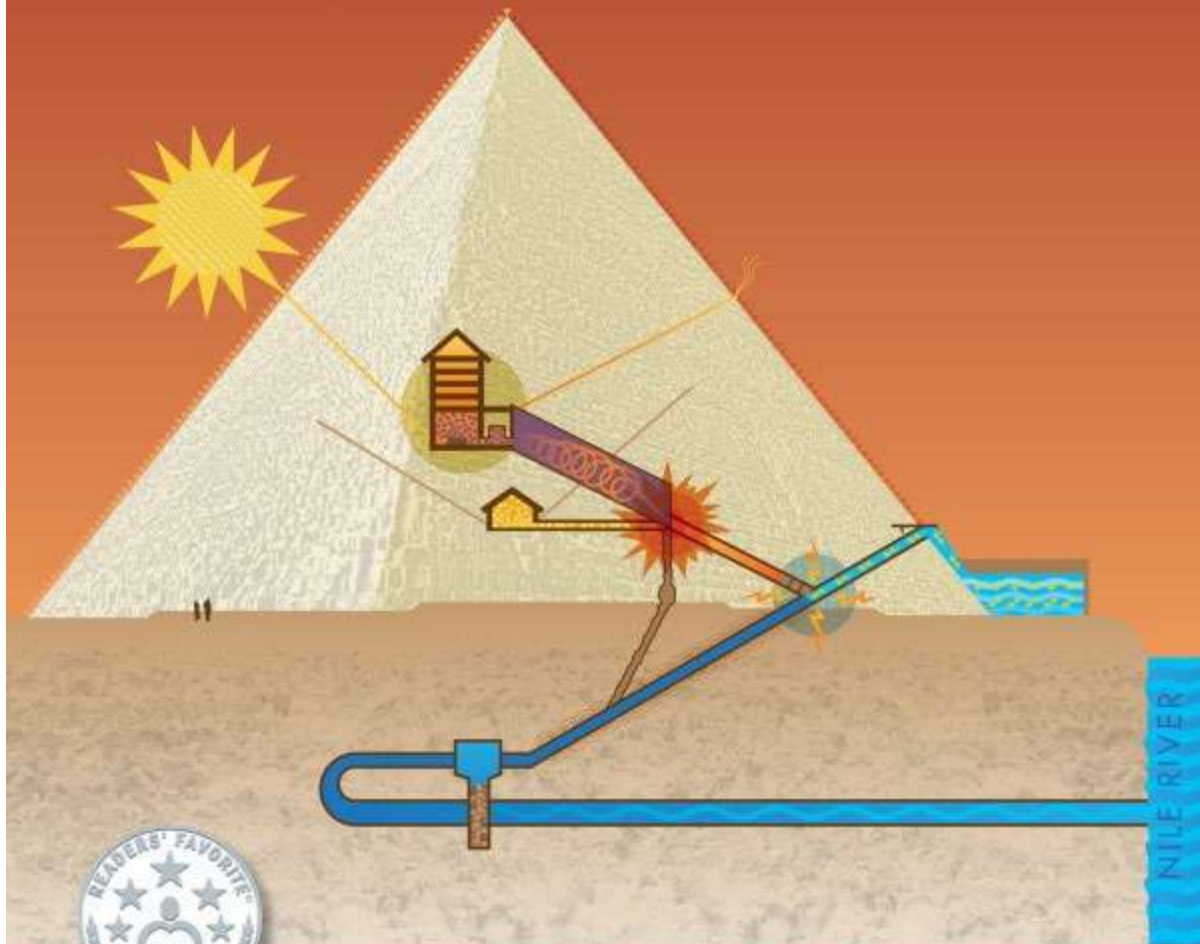
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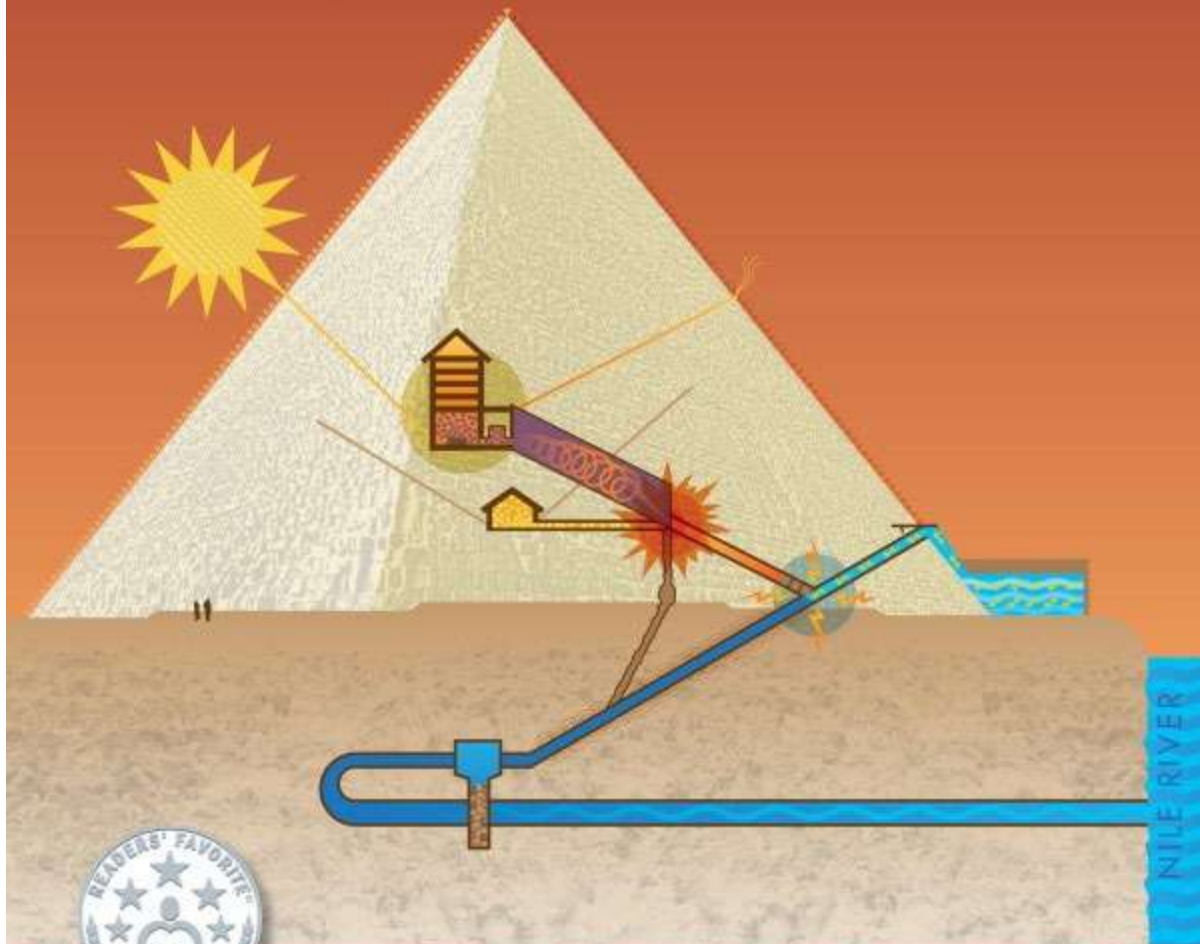
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Fire In Middle:

Mystery Of The Great Pyramid Solved

By

James Ernest Brown

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Dedication

This book is dedicated to my beloved wife and soul mate Debra Kay Brown. We began this work together on the first day of spring, March 23, 1979. She has stood by me, inspired me, encouraged me, and supported the effort that made the research possible. Without her this book would never have been written.

FIRE IN MIDDLE

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PREFACE

I first visited Egypt in 1978. The urge to travel to Egypt came on December 26, 1977, and on March 9, 1978 I was in Egypt with a team of seven other people. My mission was to understand the Great Pyramid's true purpose. I had read many books that made diverse claims about what the Great Pyramid might be. None of the ideas made sense. The structure had to have some sort of function or purpose. There are so many pyramids in Egypt that have a similar design, and each pyramid required an enormous amount of labor and material. There must be a reasonable explanation for their purpose.

I have been a general contractor for more than fifty years, designing and building different structures from national award-winning energy efficient homes, medical buildings, shopping centers to banks and hotels; I've learned from experience the truth of the architectural principle "form follows function." The structure of a building should be based on its intended purpose. When a structure or building is designed it has an original purpose and is intended to function in a certain way. This is pure common sense. It is illogical to design and build a structure that does not function according to its intended purpose.

There are thousands of pyramids around the world, but the Great Pyramid has been an enigma for centuries. Many researchers have delved into ancient Egypt's fascinating past. Several have offered compelling evidence that the pyramids are vastly older than commonly believed. If so, the technology they represent reaches far back in time. In 2005 Dr. Semir Osmanagich discovered a large pyramid in Bosnia that has been reliably dated to 29,000 years ago. More explanations and more books have been written about the pyramids of Giza than any other monuments on Earth.

The traditional belief of Egyptologists is that the sole purpose of the pyramids was to bury dead pharaohs for eternity, although to date, no original burials have been found in 138 pyramids in Egypt. If the Great Pyramid had been designed as a tomb, it would have been constructed for easy access, and the pharaoh's body could have easily been taken to the burial place. Access would have been designed to accommodate the coffin, his entourage, and all of his burial possessions. Common sense says if it was difficult, if not impossible, to get the dead pharaoh into his burial place the pyramid wasn't a tomb.

If pyramids weren't tombs what were they? There are many different versions of Egyptian pyramids, which I believe had different functions. However, they all have common denominators such as connecting to the Nile River below and above ground and having air vents. Entrances are always on the north side and always descend at a 26-degree angle. All interior passages are about four feet square. After more than thirty-five years of research, and many trips to Egypt, I have examined every room and passageway inside and outside of the Great Pyramid. After careful analysis I have concluded that it was never intended to be a tomb. This hypothesis is supported by the fact that no original burial has ever been found in a pyramid in Egypt. In the case of the Great Pyramid, it would have been physically impossible to take the pharaoh's body, or any funeral possessions, inside the King's Chamber.

I have come to the conclusion that the Great Pyramid fits the profile of a type of chemical laser. I believe the Great Pyramid, and the structures on the Giza Plateau, functioned as public works project on a vast scale—a productive communal purpose—rather than a burial place for a single pharaoh. The massive design, and the mostly solid interior, would be necessary to contain the tremendous pressure created in the interior when the pyramid is in operation. I believe that the Great Pyramid functioned as a water electrification plant. The course of water from the Nile was manipulated in underground chambers and passages and sent upward through the Descending Passage where it came into direct contact with

giant granite plugs. At that point a form of piezoelectricity merged with water that had magnetic properties as a result of water moving upward at a 26-degree angle in alignment with magnetic north.

There were giant stone gates that could control the water's flow. The new form of electrified water would then continue up the Descending Passage. The pressure of the moving water would open the overhead swinging door, allowing electrified water to flow out of the pyramid into a structure outside the pyramid that is now known as the Upper Temple, which is connected by a causeway that traveled downhill to another temple that is located in the Nile River. The massive amount of energy required to create the pressure, or heat, necessary to squeeze piezoelectricity from the granite plugs would have required an enormous structure like the Great Pyramid.

I have called this form of electrified water Earthmilk. This fluid was used for many things such as an elixir, enhancing electrical systems within the human body. The big benefit to Egyptians living along the Nile was the annual inundation when the Great Pyramid ran at full capacity, sending electrified water throughout the River Nile. This enhanced form of electrified water could have functioned as a fountain of youth for ancient Egyptians. The water's magic properties would also have enriched the soil and increased plant growth. Ancient Egypt was famous for their bountiful harvests.

I will take the reader on a step-by-step journey through the Great Pyramid, and other pyramids in surrounding areas, using many of the 10,000 photographs I have taken on my trips to Egypt over thirty-five years. As you join me on this exploration I hope you will see and understand how I came to my conclusions. Thanks in advance for your curiosity and open mind.



THE EGYPTIAN TEAM VISITING STONEHENGE IN ENGLAND

1

Our first stop was London to photograph ancient Egyptian artifacts at the British Museum, which has one of the largest collections in the world. Unlike many other museums it is still possible to take photographs inside.

No. 1 The 1978 Egyptian team from left to right: Bruce Martell, Patty Brown, Joanne Flanagan, Dr. Patrick Flanagan, Gus Patzner, James Brown, Arthur Coleman, and Cheryl Landers, who took the photograph.

INTRODUCTION

Egyptologists believe that after the pharaoh's death, and the embalming process, the dead king was carried into the Great Pyramid through the main entrance and then down the Descending Passage, approximately 75 feet, where three granite plugs are located. The Descending Passage is less than four feet square and descends at 26 degree angle. Egyptologists assume these three-ton granite plugs were not yet in place. They believe this would have allowed the funeral attendants to lift the body of the pharaoh and all his possessions, and then turn and enter the Ascending Passage, which is the same dimension and angle as the Descending Passage, except going upward. In this view, the procession would have continued up through the Grand Gallery and into the King's Chamber where the pharaoh would arrive at his final resting place.

At the beginning of the Ascending Passage there are three, approximately four-foot square, red granite blocks that act as "plugs." They are positioned at the bottom of the Ascending Passage at the intersection of the Descending Passage. They are embedded into the limestone Ascending Passageway and cannot move. It would have taken numerous servants to bring the pharaoh and all of his possessions to the King's Chamber. Egyptologists insist that some of the faithful servants slid these four ton blocks down the Ascending Passageway from above over 105 feet at a 26-degree angle, blocking the only known access to the pharaoh's tomb. According to Egyptologists the plan was to entomb the servants along with the pharaoh. Knowing they would be buried alive, Egyptologists speculate that the servants carved an "escape route" from the beginning of the Queen's Chamber all the way down close to the Subterranean Chamber.

I need to point out that this so-called escape route is an extremely small passage that is crudely cut into the limestone pyramid. It starts at the entrance to the Queen's Chamber. There is a stone plug about eighteen inches square that fits perfectly into this opening to seal off the passage. The passage can only accommodate a small person who would crawl along the wall straight down over two hundred feet, using hands and feet on the sides. This passage exits near the Subterranean Chamber alongside the Descending Passage. Coming out of this crudely made passage a person could escape by crawling up the Descending Passage and leaving the pyramid through the original main entrance.

Knowing those three granite plugs could not have slid into place, and were placed there intentionally, there would be no practical access to the upper chambers in the pyramid through the Descending Passage. The only way to access the upper chambers would have been through the so-called escape route that is only large enough to accommodate a small person. I have personally navigated this narrow passageway. A person would have to use both hands and feet to move inside the passage and could only go in one direction at a time and could not turn around. There is an area about one-third of the way that permits turning to reverse direction.

In 820 CE Al Mamoun forcibly broke into the Great Pyramid. He was unable to discover the original entrance. At that time the entire pyramid was covered with a one hundred inch thick limestone mantle. The physical characteristics of limestone cause the substance to become harder and shinier when exposed to sunlight. At the original entrance there was an overhead stone door that pivoted and could easily be opened from the inside by pushing out, but was so precisely fitted into the exterior that it went unnoticed. Expecting great treasure, Al Mamoun and his band began the process of breaking and entering the pyramid by pouring boiling vinegar onto the limestone to soften it. Then they slowly chipped away at the softened blocks. They started about twenty feet up from the base. The spot they selected was about seventy feet from the original hidden entrance. It is important to note they made the passage large enough to walk upright,

which is common sense. Unlike the original entrance that requires stooping over and would have been very slippery at a 26-degree angle without the added wooden planks.

Only by sheer luck did they come in contact with one of the granite plugs. After exposing more area around the granite plugs Al Mamoun's men created an opening to the Ascending Passage. This new forced opening gave access to the interior of the pyramid, exposing all the upper rooms and most passageways, except the main entrance and the Descending Passage, which are accessible only from the escape route mentioned earlier. Prior to this, access to the entire upper portions of the Great Pyramid would have been blocked by the three original granite plugs that were put in place at the beginning of the Ascending Passage at the time of construction. This access to the Grand Gallery, the King's Chamber, and the Queen's Chamber was always blocked because the three granite plugs were in place when the pyramid was built. These blocks were never designed to be moved and were embedded into the Ascending Passage.

The original entrance to the Great Pyramid gives access only to the Descending Passage, the Subterranean Chamber, and the small opening known as the "escape route." It cannot be overemphasized that there was no access to the upper areas of the Great Pyramid, and what is called the King's Chamber, until Al Mamoun discovered it by accident. I don't think people have realized the significance of this fact. Therefore, the form of the pyramid does not function as a tomb as the so-called burial chamber would have been inaccessible.

The first block is embedded in the passageway and barely hangs out into the Descending Passage. As originally built, since the main entrance was not discovered until the limestone mantle was removed, the only access to the upper chambers or alleged burial locations would be the small escape route mentioned above. This is near the bottom of the Descending Passage, which

is more than 300 feet down at a 26-degree angle. The under four-foot square passage is difficult to navigate as a person has to walk in a stooped position and the angle makes the stone slippery without the modern walking planks and handrails for tourists.

Egyptologists need to look at the physical evidence and correct history that has been mistaken. Students the world over are still taught that the pyramids of Egypt were tombs for pharaohs when there is no physical evidence to support this belief. I hope you will join me on the journey of discovery that I believe has solved the mystery of the Great Pyramid.

James Ernest Brown

Pagosa Springs, CO

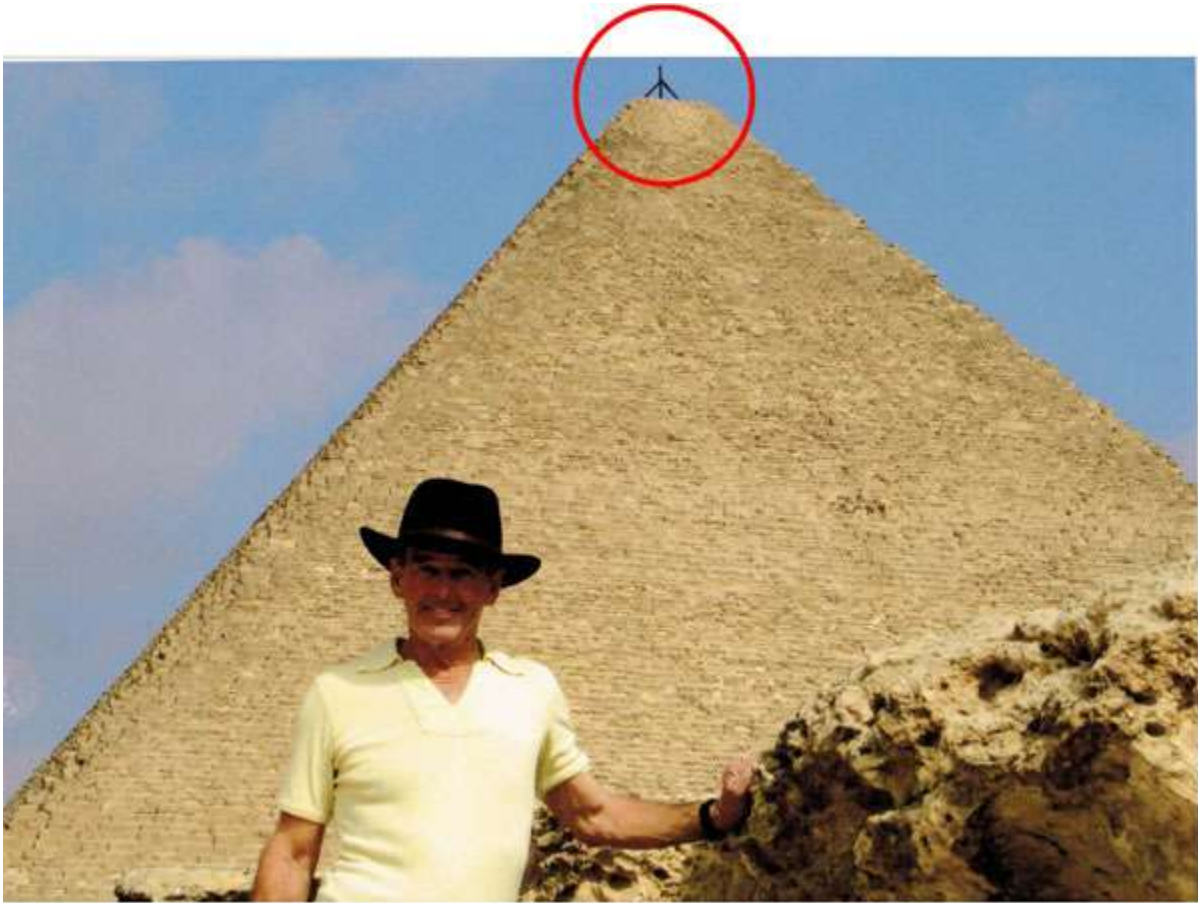
September 2017



THE TEAM SETTING UP TO PHOTOGRAPH THE PYRAMIDS

CHAPTER ONE

THE ADVENTURE BEGINS

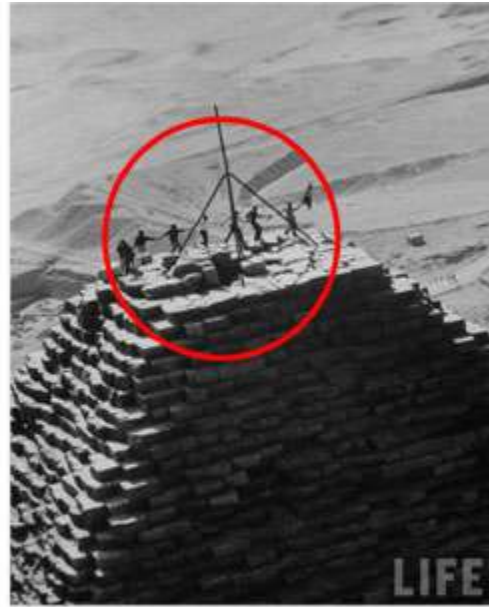


NOTE THE WOODEN POLES AT THE TOP OF THE GREAT PYRAMID
(INSIDE RED CIRCLE)



AUTHOR ON TOP OF THE
GREAT PYRAMID IN 1978

3



GROUP DANCING ON TOP OF THE
GREAT PYRAMID SHOWS SAME POSTS
(LIFE Magazine circa 1940)

4

More than 2.3 million limestone blocks were used to construct the Great Pyramid. The stones weighed from two to seventy tons each. The pyramid covers thirteen acres at its base and is 455 feet in height. Starting at the top, I have thoroughly examined the pyramid, inside and out, over a period of nearly four decades. I have acquired a library of more than 10,000 original photographs that include small details and close up pictures that I have personally examined.

I've noticed many changes over the years around the Giza Plateau. Some may have been intentional while others may have been accidental. I've noticed that many wells and shafts have been covered to make space for tourist parking lots and roads. This makes it extremely difficult to figure out how these ancient structures could have operated in ancient times. This whole area fits the profile of a giant industrial complex more than a burial ground.

No. 3 The beginning of the quest to unravel the mystery of the Great Pyramid began here in March of 1978 at the top of the most famous monument in the world. I am poised at the top of the Great Pyramid, holding a pole that is inserted into the very top, and at the exact center of the pyramid. It was a life-changing experience. On the previous page I am in front of the Great Pyramid and the wooden pole I am holding onto is just visible at the top of the image.

No. 4 This photo from LIFE Magazine from the 1940s shows a group dancing around the same pole at the top of the Great Pyramid that I'm holding in No. 3 (Inside red circle). The total area at the top is about the size of a two-car garage—20 x 20 feet. The exterior of the pyramid is pretty rugged. The photo shows all the exposed blocks. In 1303 CE a violent earthquake shook Cairo, shaking loose many of the exterior 100-inch thick white limestone casing stones that covered the Great Pyramid. Since the earthquake destroyed mosques and government buildings, the inhabitants of Cairo removed and reshaped the white casing stones and used them to rebuild parts of the city. The enormous size of the Great Pyramid offered substantial raw material for this purpose. There is controversy over whether the Great Pyramid had a capstone. If it existed, it could have been destroyed during the 1303 CE earthquake.



AERIAL VIEW OF GIZA PLATEAU

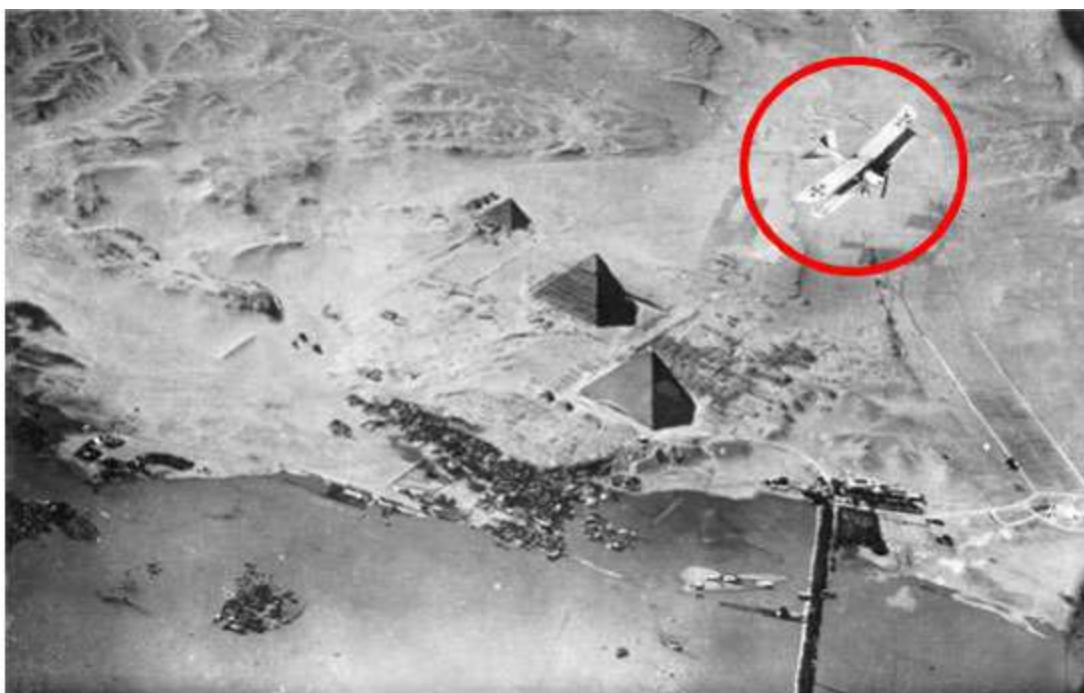
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The Great Pyramid has underground and above ground connections to the River Nile. The area where the river once flowed is now covered in buildings. At the top of the photograph you can see the homes, roads, and commercial buildings constructed in recent times on land that would previously have been under water at the time of the annual flooding of the Nile. The Giza Plateau is placed about 100 feet above where the River Nile once flowed. The Aswan High Dam was constructed between 1960-1970, ending the annual flooding of the river and permanently diverting the flow, which brought the river's earlier high flood levels close to the pyramids. Since the Nile no longer flows past the pyramids the ancient association with water has been forgotten.

The Giza Plateau is riddled with shafts, enormous rectangular cavities, tunnels, and passageways that have been carefully cut into the solid limestone plateau. The shafts and underground chambers are typical of all

Egyptian pyramid complexes. Over the years I have spoken with many Egyptian guides. They all tell stories about underground passages that lead to the three pyramids on the Giza Plateau. It is necessary to crawl on hands and knees as most of these passages are so small a person cannot stand. The guides tell stories of childhood adventures playing in these underground tunnels. Little has been written about this network of underground tunneling and chambers that exists in the proximity of the pyramid complex.

No. 5 In order for the reader to better understand my fundamental concepts, an explanation is necessary to illustrate the association of the pyramids with water. One of the common denominators with the Egyptian pyramids is their closeness and connection to the water of the great River Nile. In this aerial photo the three main pyramids of Giza are shown on the plateau. Notice how close the Great Pyramid in the foreground is to the steep embankment on the left side of the image. What is now visible as a green area on the left, with scattered buildings, is where the River Nile once flowed. The Great Pyramid is circled in red.



GERMAN BI-PLANE OVER GIZA SHOWS THE NILE RIVER NEAR THE BASE OF THE PYRAMIDS (SG)



AERIAL VIEW OF GIZA PLATEAU (INSIDE RED CIRCLE) THE NILE RIVER IS SHOWN IN BLUE (Google)

No. 6 A photograph from a book titled *Around The World With A Camera: Special War Edition Photographs From The Battlefields*, published in 1919. This Hun bi-plane aircraft (inside red circle) was on a bombing mission from Turkey. The picture shows the Nile overflowing close to the Great Pyramid.

No. 7 After construction of the Aswan Dam the Nile River floods no longer reach the pyramids as in times past. Today, the main course of the river is eight miles from the Giza plateau as shown in the above aerial photo. The Nile is shown as a blue band. Visiting Egypt today, it's hard to imagine that water once flowed so close to the pyramids. When walking around the desert scene of the pyramid complexes today the River Nile is not visible close by. Our team came prepared to analyze mineral sample to prove water from the Nile once coursed through the pyramids. (Google image-purchased).

CHAPTER TWO

JOURNEY THROUGH THE GREAT PYRAMID



VIEW OF GREAT PYRAMID CC S-A 3.0

(image credit Nina Alden Thune)

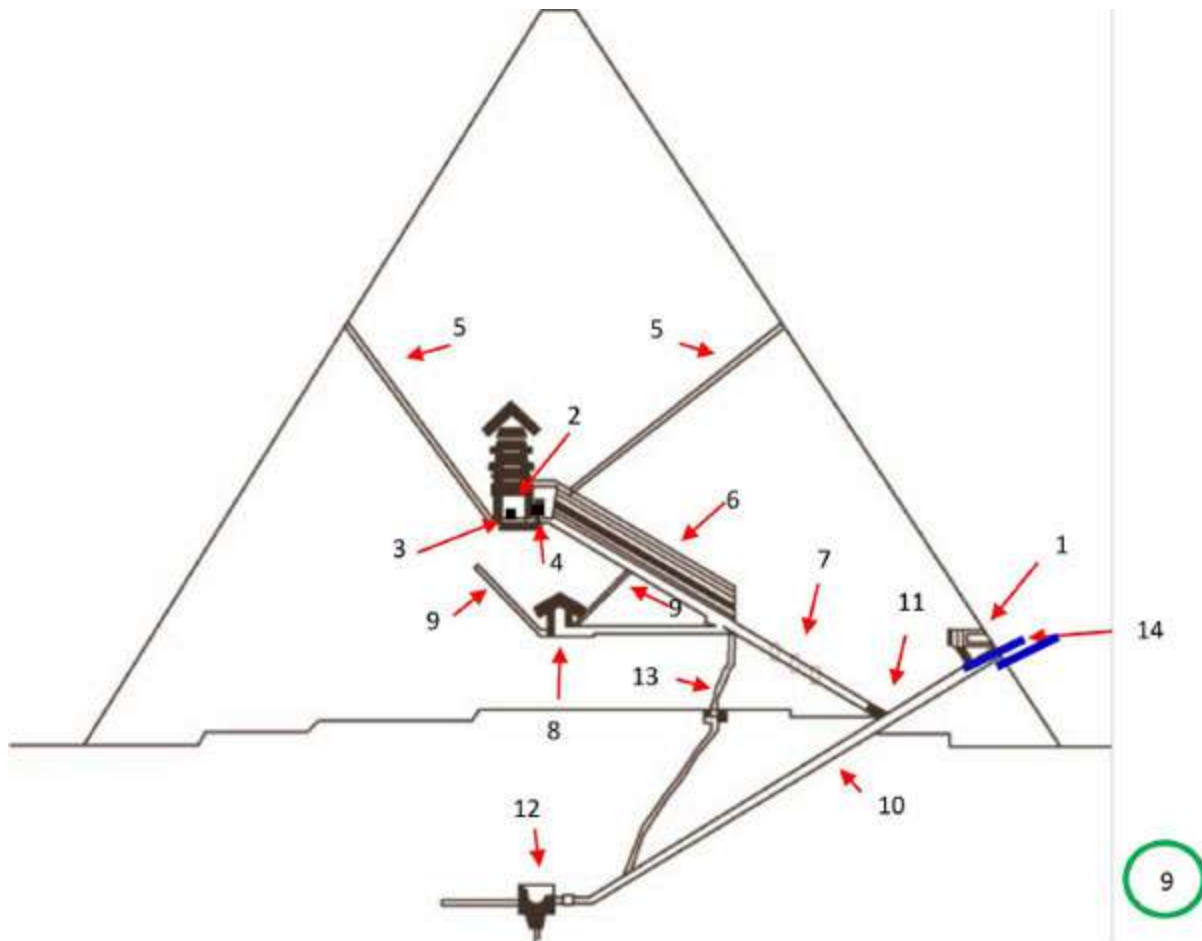


JAMES AND DEBRA BROWN UNDERCOVER AS TOURISTS IN EGYPT IN 2010

The photo on the previous page shows the Great Pyramid and the Giza Plateau; it is still one of the largest structures built by humans on the planet. Most people have never seen the interior of a pyramid. The Great Pyramid of Giza is different than other pyramids in Egypt. The so-called burial chamber is in the upper part of the pyramid structure. Other pyramids have the so-called burial chamber below ground in the pyramid structure. This chapter is a pictorial journey through the Great Pyramid, and several other Egyptian pyramids, to demonstrate many features they all have in common. The pictures will dispel false information or misconceptions many have about the pyramids, and perhaps the title *Fire In Middle* will have more significance, as some scholars believe the translation of pyramid is “fire in middle.”

Egypt is one of the most fascinating places on Earth, filled with mystery and intrigue. All my trips to Egypt have been for research to photograph details of everything I saw on each trip. When I returned home I could study the photos in detail over long periods of time. The Egyptian guards do not want photographs taken in some areas. However, for a small amount of baksheesh, “tipping,” most photos can be arranged. If someone is dressed like a professional photographer, or carrying scientific equipment, it’s more difficult and expensive to negotiate the terms. Posing as ordinary tourists has been the most effective way to obtain access to areas closed to most visitors. As tourists, we were not searched, and our black satchel containing cameras, scientific instruments, and recorders was never examined.

No. 8 In this picture my wife Debra and I are preparing to enter the Great Pyramid through the forced entrance created by Al Mamoun (inside red circle). Our black satchel is visible that contained all of our research equipment. Hanging around our necks are our tourist name tags, visas, and passports. We blended right in with the thousands of daily visitors, and for a little monetary enticement the guards turned a blind eye to photos that are normally restricted.



It's believed that in the ancient past the Pharaoh, the king, was buried in a tomb with a flat ceiling and that the queen was buried in a room with a gabled ceiling. This is based on similar burial practices in the Middle East. That was the basis for calling the upper chamber in the Great Pyramid the King's Chamber and the lower chamber the Queen's Chamber as that room has a gabled ceiling. I have used terms that Egyptologists use to refer to the different rooms and areas inside of the Great Pyramid as they are familiar.

No. 9 This graphic shows the north-south cross section of the Great Pyramid, which will be referred to throughout this chapter.

1. Main Entrance

2. So-called King's Chamber

3. Granite vessel

4. Antechamber

5. Air vents in King's Chamber

6. Grand Gallery

7. Ascending Passage

8. So-called Queen's Chamber

9. Rectangular ducts in Queen's Chamber

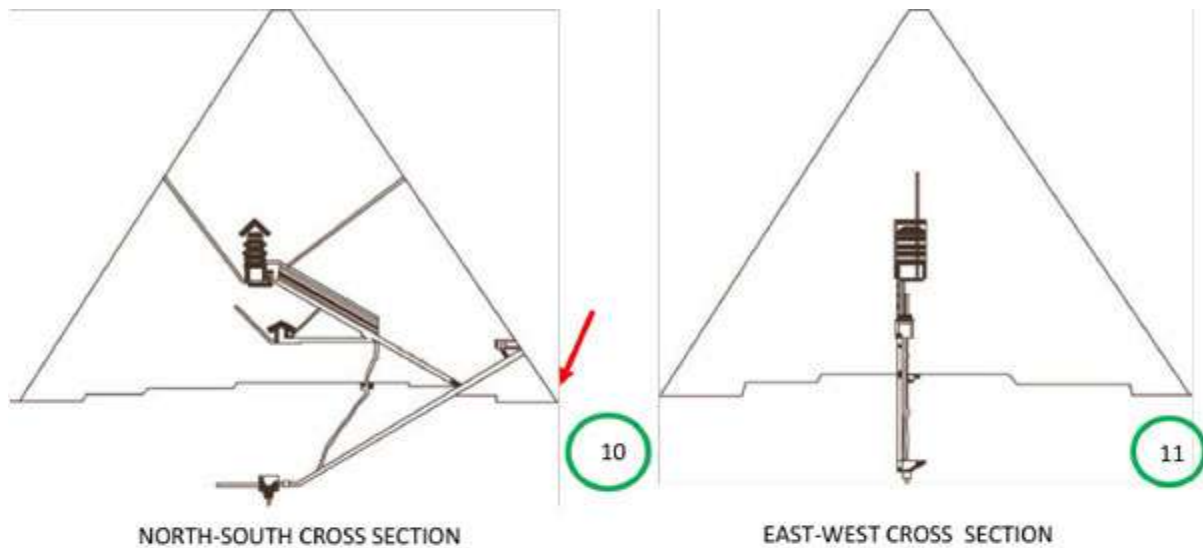
10. Descending Passage

11. Granite Plugs

12. Subterranean Chamber

13. Escape route

14. Electrified water leaving pyramid



ORIGINAL WHITE LIMESTONE CASING STONES (JB)

No. 10 This illustration shows the Great Pyramid bisected along the north-south axis. The pyramid is constructed of limestone blocks that were quarried about fourteen miles away. The so-called King's Chamber is lined with 100 blocks of red granite that were ferried from Aswan, Egypt about 500 miles to the south. Some of these blocks weigh as much as seventy tons. The red arrow points to the location of the white limestone casing stones.

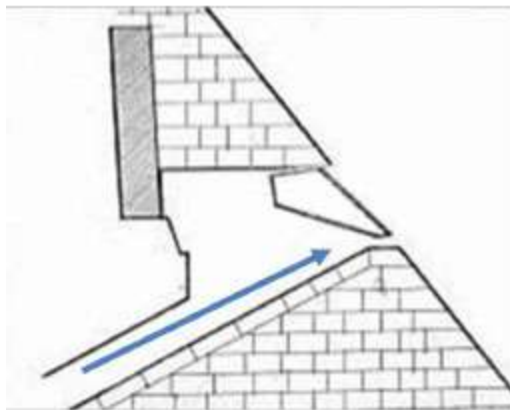
No. 11 This shows how the interior of the Great Pyramid would appear if bisected east to west. The base has a footprint of thirteen acres and is a square that is perfectly aligned with the four cardinal directions. Each side measures 756 feet and the structure is 455 feet tall. There are unusual small passages inside at 26-degree angles that measure about four feet square.

No. 12 The exact angle of the pyramid is 51 degrees 50 minutes 40 seconds of arc, which is generally rounded to 52 degrees. This angle becomes important when the mechanism of "pyramid energy" is investigated. These casing stones were not discovered until modern excavation because of blowing sands. These stones likely escaped being stripped off to rebuild Cairo by being buried under sand.



13

ORIGINAL ENTRANCE TO THE GREAT PYRAMID ON THE NORTH SIDE (RED CIRCLE)



14

DRAWING OF SWINGING DOOR ENTRANCE
TO THE GREAT PYRAMID



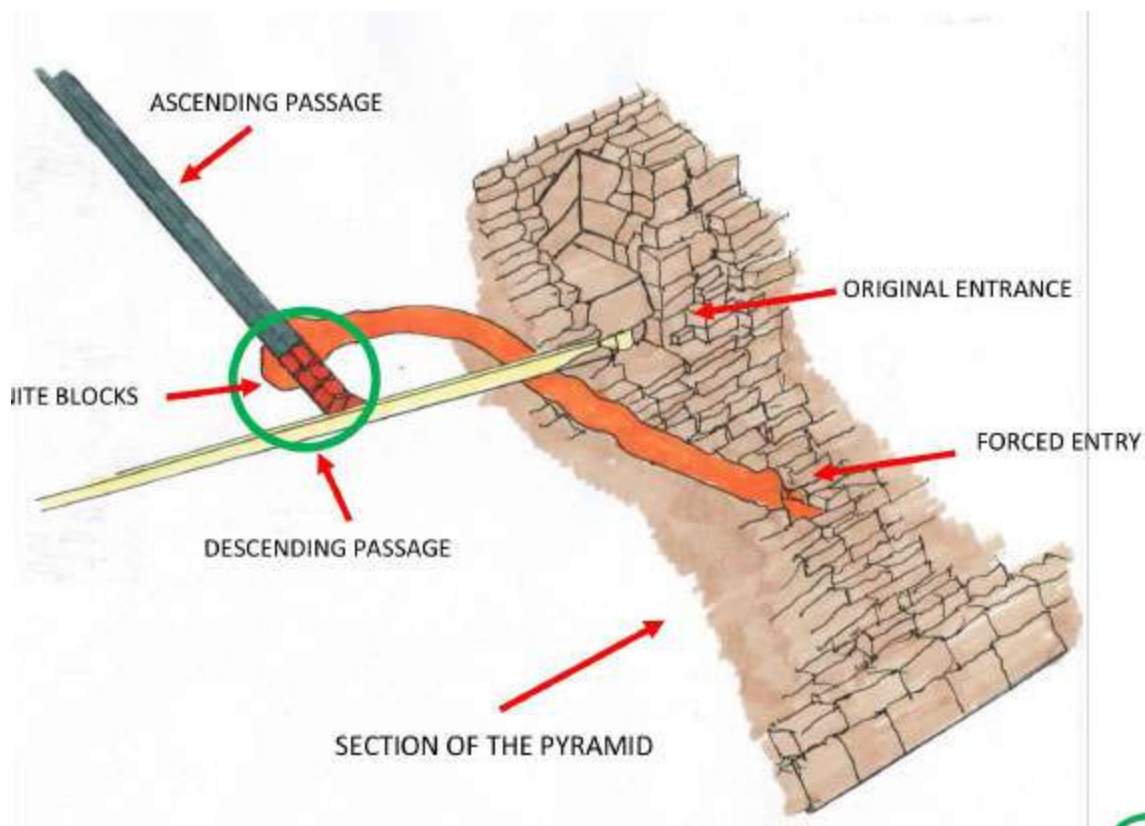
15

AL MAMOUN'S FORCED ENTRY
APPROXIMATELY 820 CE

No. 13 The originally designed entrance to the Great Pyramid (inside red circle) as it appears today. When the pyramid was originally built it had a one-hundred-inch thick white Tura limestone mantle that covered the entire exterior of the structure. What is visible today are the interior limestone building blocks, weighing from two to seventy tons, that form the structure. Estimates suggest the pyramid was built of roughly 2.3 million of these megalithic blocks. Without the exterior mantle, the desert winds continue to erode the structure.

No. 14 Drawing of a reconstructed cross section of a door for pyramids. A similar door was found in a pyramid at Dashur. Note the blue line showing the door opening from the inside. If pressure was applied from the inside, the door would swing out. When the pressure stopped the door would automatically close up tight.

No. 15 A close-up view that shows the different locations of the original entrance (blue circle) and the forced entrance by Al Mamoun (red circle) to the Great Pyramid of Giza.

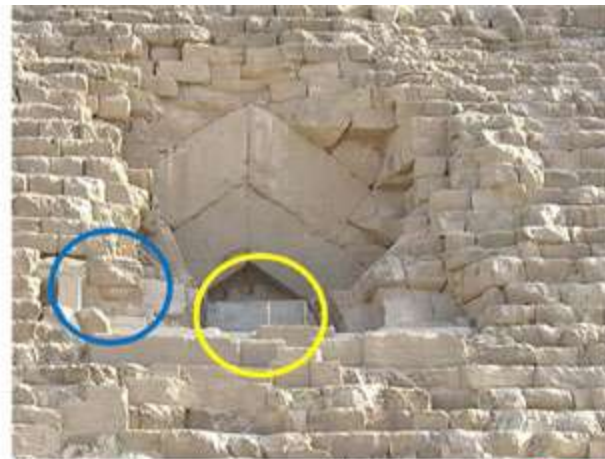
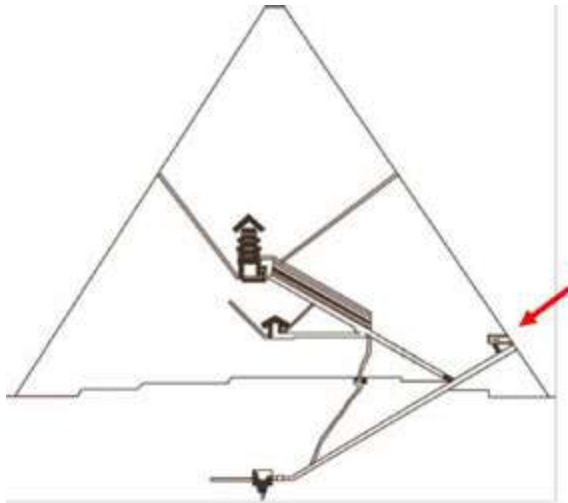


DRAWING OF AL MAMOUN'S FORCED ENTRY INTO THE GREAT PYRAMID (JB)

The path of entry into the pyramid is visible in the above drawing. The entry is a long curve about one hundred feet that gradually ascends upward about fifty feet. At that point Al Mamoun encountered the first granite plug

(green circle). It's difficult to imagine that they knew where they were headed or had a plan—I would call it dumb luck. They slowly chipped around the first block. The granite was so hard it would not chip, so instead they chipped away the limestone blocks that surrounded the granite plugs. After the first block was exposed, they continued to chip away around the block and an opening appeared. They had just discovered the Ascending Passage. Al Mamoun's band were the first to enter the Great Pyramid since it was shut down and sealed. No one knows if any treasure was found as it was never reported. I believe some metal parts were taken that were part of the pyramid's operation that had been permanently attached to specific locations and were needed for operational purposes.

No. 16 This drawing illustrates how Al Mamoun and his band of robbers forced their way into the Great Pyramid, looking for treasure. The original mantle of shiny white limestone casing stones was intact at the time of the break-in. The joints on the limestone were so precise that the location of the original entrance was unnoticed. The spot they selected to enter was lower than the original entrance and about fifty feet away. They threw boiling vinegar onto the hardened limestone to soften the stone and make the chipping easier. They slowly worked their way, chipping through the limestone blocks with simple copper tools. The passage that Al Mamoun created was tall enough and wide enough for a normal person to walk through, unlike the original entrance that was built into the Great Pyramid. Maamoun's forced entry was crudely cut through the mainly solid limestone blocks. They did not seem to have a plan as they slowly chipped their way in a slow, gentle curve to the left and upward.



ORIGINAL ENTRANCE TO GREAT PYRAMID

17



ORIGINAL OUTSIDE ENTRANCE
TO THE GREAT PYRAMID

18



NEAR THE TOP OF THE DESCENDING
PASSAGE LOOKING OUT

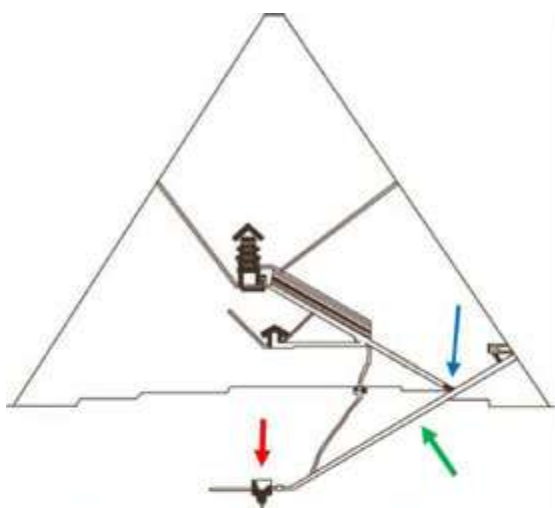
19

Now we will examine the original entrance design in the construction of the Great Pyramid. The red arrow points to the exact location of the entrance on the cross section.

No. 17 The opening is less than four-feet square and descends at a 26-degree angle more than 300 feet. It is impossible to stand up. It makes no sense to create an entrance this small, knowing it would have to accommodate the funeral entourage of the dead pharaoh.

No. 18 I took this photo while standing on a block indicated by the blue circle in No. 17. The photo shows the original entrance to the Great Pyramid without the 100-inch-thick limestone exterior. The handrails were added in recent times to allow movement up and down the passageways without slipping. The less than four-feet-square opening descends at a 26-degree angle for over 300 feet. It stretches the imagination to believe that people were intended to move in and out through this small, slippery passage without footholds or handrails. Why would the front entrance be so high off the ground only to descend sharply down inside again?

No. 19 This photo is near the top of the Descending Passage, looking at the gated entrance from the inside out (yellow circle in No. 17). Note the corners (inside the red circle) are clean and smooth.



DESCENDING PASSAGE
300 FOOT STRAIGHT SHOT

20



BOTTOM OF DESCENDING PASSAGE

21



CLOSE-UP OF CORNER NEAR TOP

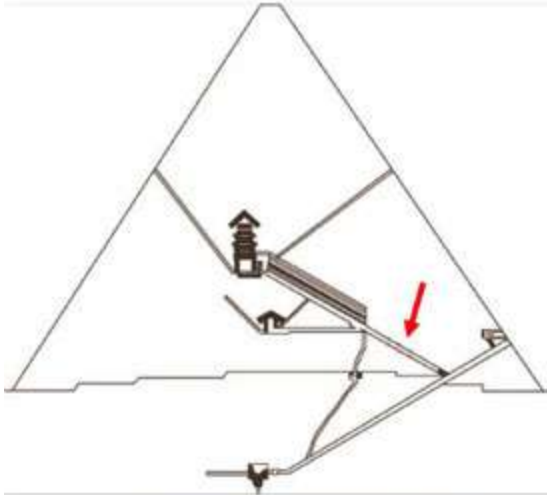
22

The cross section of the Great Pyramid showing the location of the Descending Passage (green arrow) from the front entrance to the bottom of the pyramid running through solid limestone.

No. 20 This passage is more than 300 feet long, less than four-feet square, and inclines at an angle of 26 degrees. If water was passing upward through the subterranean chamber, and being fed by a direct tunnel from the Nile River, and moving up and out of the pyramid, the shaft is more than 300 feet in length and provides a direct flow to that juncture. The flowing water would then meet the granite plugs and piezoelectricity would infuse the water as it passed by. Below the granite plugs there are heavy encrustations and past that point there are no encrustations. I believe that the water became electrified and changed its nature at that point.

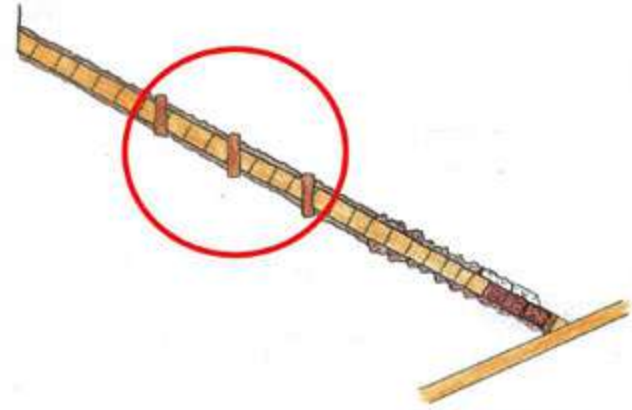
No. 21 This image is near the bottom of the Descending Passage near the Subterranean Chamber (red arrow) showing hand rails and cleated walking planks that have been added in modern times. Note the same corners shown in No. 20 and No. 22 showing that this is the same passage. In No. 21 the walls and ceilings are encrusted and show large deposits of minerals, mostly sodium chloride. The encrustation stops abruptly at the granite plugs (blue arrow). The picture shows our team photographer, Arthur Coleman, crouching and slowly climbing up on wooden ramp with wooden cleats attached.

No. 22 This view is inside the Descending Passage near the front entrance, looking up. The area inside the red circle show corners that are straight and clean with smooth surfaces. Some have dark stains.



BEGINNING OF THE FORCED ENTRY

24



DRAWING OF ASCENDING PASSAGE

23



FORCED ENTRY INTERSECTING
THREE EMBEDDED GRANITE BLOCKS

25

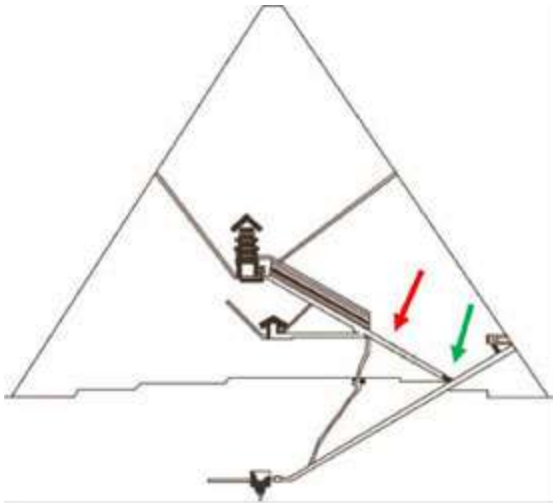
Cross-section of the Great Pyramid. The red arrow points to the Ascending Passage.

No. 23 Drawing of the Ascending Passage that shows three stone girders (red circle) that might have been installed to support the Descending Passage from collapsing, or cracking, due to extreme pressure caused by the closed cycle wave beam produced in upper chambers.

No. 24 Notice how crudely the passageway is cut. Al Mamoun's men only made the passage large enough to stand up inside. It makes sense that the

passageway they created should be able to accommodate a person standing upright. As noted on the previous page, the original entrance to the Great Pyramid was less than four feet square and sloped down at a 26-degree angle, making it nearly impossible to move about. This is an example where form does not follow function. The design of the original front entrance of the Great Pyramid, which is about 100 feet up from ground level, requires that a person stoop down to less than four feet, and at the same time keep from sliding down 300 feet at this angle. The form of the pyramid entrance does not function as the front entrance to a tomb since bringing the body of the deceased and his entourage inside this opening would be impossible.

No. 25 This is where Al Mamoun's men encountered the granite plugs (in red circle). They chiseled an area around the granite plugs trying to expose them, accidentally breaking into the Ascending Passage. This gave them full access to the interior of the Great Pyramid. The handrail shown in the photograph has been added for tourists. This has been the only access to the interior of the pyramid since Al Mamoun's forced entry in 820 CE.



LOOKING UP THE ASCENDING PASSAGE

26



BACK-TO-BACK SOLID GRANITE BLOCKS

27



FLAT SURFACE OF GRANITE BLOCK

28

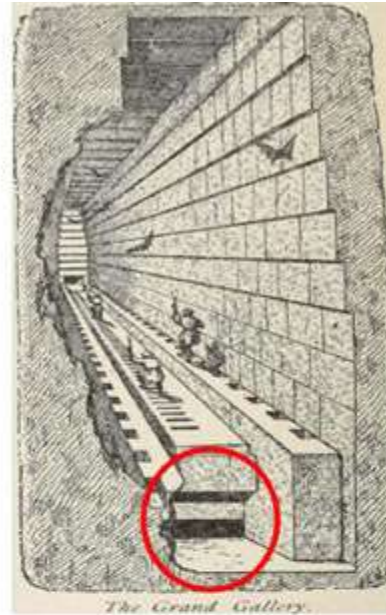
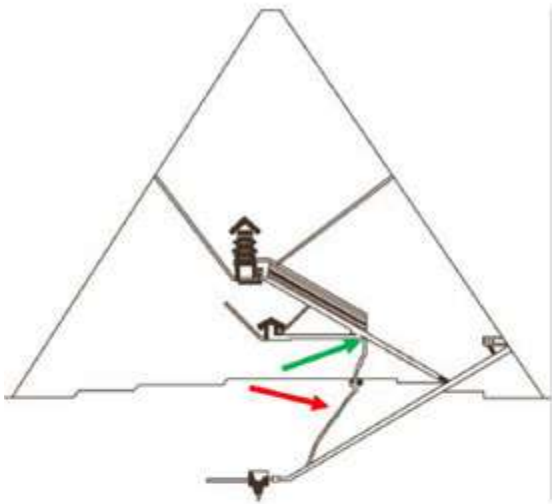
The cross section shows the location of the granite plugs (green arrow) and the Ascending Passage (red arrow).

No. 26 Looking up inside the Ascending Passage.

No. 27 A side view of the three back-to-back solid granite plugs that block off the Ascending Passage, which is approximately 75 feet long (red arrow). Side view of the plugs embedded in the Ascending Passage. Alongside the plugs Al Mamoun gained entrance to the Ascending Passage, which created access that had never existed before. It was originally believed that these

plugs slid into place to block the Ascending Passage. However, as the photo shows, the plugs are lodged in place and were never intended to move. They are made of solid granite, which is primarily composed of quartz, feldspar, and mica—all of which have electrical properties. When quartz crystals inside the granite are subjected to intense compression, they produce voltage, or piezoelectricity. When exposed to extreme heat the effect called pyroelectricity would be the same as intense compression on the three granite plugs, causing them to create a flow of electricity.

No. 28 Shows the flat surface (red arrow) of a granite plug that intersects the Descending Passage and hangs out of the Ascending Passage about one foot. This would directly impact water that was flowing upward from the Subterranean Chamber of the pyramid.



29

OPENING TO ESCAPE ROUTE AT QUEEN'S CHAMBER
ENTRANCE ON THE WEST WALL (SG)



30

LOOKING STRAIGHT UP
STANDING IN SMALL OPENING



31

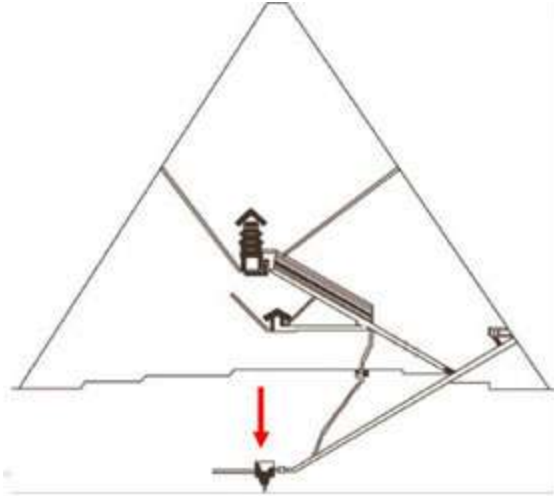
PHOTO OF SMALL OPENING ON THE SIDE
OF THE DESCENDING PASSAGE

The cross section shows the entrance to the Queen's Chamber (green arrow) and the so-called escape route (red arrow) that leads to the Descending Passage.

No. 29 This vintage drawing includes the opening to the "escape route" (inside red circle).

No. 30 This photo shows the view looking straight up the small and crudely-cut so-called “escape route.” It is very difficult for a person to pass through this small passage, let alone transport the deceased pharaoh and all of his funeral possessions to a final resting place. However, by removing the granite plug at the top, this could have functioned as a drain as well as allowing access for water to flow into upper chambers.

No. 31 This photo shows how small the access is. The team photographer and lighting assistant took the photo in No. 30 looking straight up from the space in No. 31.



ENTRANCE TO THE SUBTERRANEAN CHAMBER
AT THE END OF THE DESCENDING PASSAGE

32



THE 35-FOOT DEEP WELL SHAFT
IN THE SUBTERRANEAN CHAMBER

33



OVERVIEW INSIDE THE
SUBTERRANEAN CHAMBER

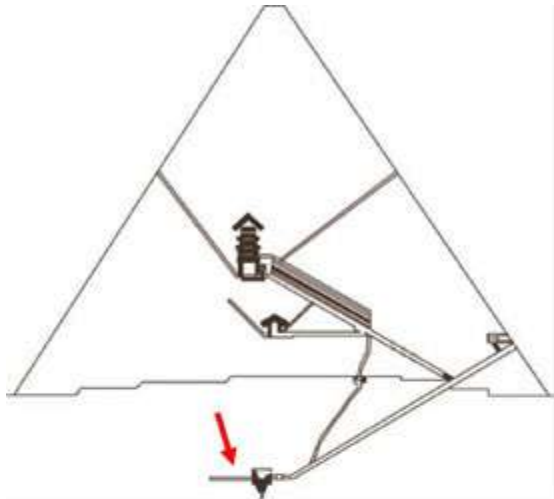
34

The cross section shows the Subterranean Chamber, the lowest part of the Great Pyramid. This chamber is cut into the solid limestone of the Giza Plateau.

No. 32 Author entering the small opening into the Subterranean Chamber in 1978. The walls and ceilings are heavily encrusted with mineral deposits.

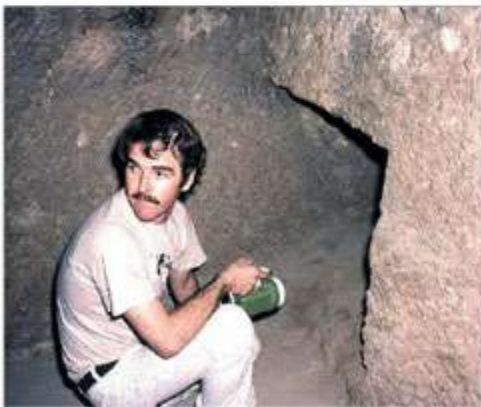
No. 33 Photo of Subterranean Chamber, illustrating the irregularly shaped room with rounded shapes and numerous mineral deposits.

No. 34 The well, or pit, in the Subterranean Chamber has only been excavated to a depth of thirty-five feet where water-washed stones were found at the bottom of the well. This may have been a major source of water to the pyramids. The well was heavily encrusted with mineral deposits. I believe this deep well connects to another chamber under the Great Pyramid, which will be discussed later. Recently an underground seven-foot square, man-made tunnel, that is alleged to connect the Great Pyramid to the Nile River, was discovered by a resident doing illegal digging on his property near the Giza complex. The controversial find was reported in Arabic news media Ahram.org and verified by the Department of Antiquities.



HEAVY BUILDUP OF SODIUM CHLORIDE

35



ENTRANCE TO LONG DEAD-END PASSAGE
INSIDE THE SUBTERRANEAN CHAMBER

36



LOOKING DOWN INTO THE SAME LONG PASSAGE
INSIDE THE SUBTERRANEAN CHAMBER

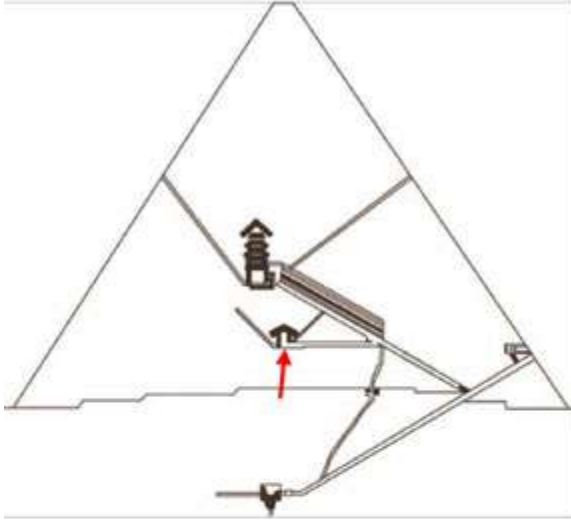
37

Cross section shows the rectangular passage that is at least forty feet in length and approximately two-feet square (red arrow). It appears to come to a dead end, but I believe this connects to the underground wells, shafts, and water passageways that led to the Nile River in earlier times before construction of the Aswan Dam.

No. 35 Photo shows the 3/4-inch-thick, heavy encrustations of mineral deposits on the ceilings and walls. (See red arrow). The only way encrustations could build up to that thickness would be massive amounts of salt water passing through the passage over a long period of time.

No. 36 Entrance to the dead end passage. I crawled inside to investigate.

No. 37 Looking inside the opening into the dead end passage. Crawling into this very small opening, and inching your way to the very end, it is almost impossible to turn around. All sorts of thoughts enter one's mind. Without a flash light it is totally dark and totally quiet. I have read that some people have had profound realizations in this location. I wanted to get out as soon as possible and had no such epiphanies. In order to fully understand the pyramid I had to explore every inch of the structure, which I did. Earlier analysis of the encrustations showed that water from the Nile River passed through these passageways. The Nile River merges at this location with the salty Mediterranean Sea, which is why salt water was present. Also in the past, salt water from Lake Moeris would have flowed via a large canal.



MEASURING FOR ACCURACY
INSIDE THE QUEEN'S CHAMBER

38



NICHE AREA INSIDE
SO-CALLED QUEEN'S CHAMBER

39



LOOKING INTO LONG ENTRANCE
INTO THE QUEEN'S CHAMBER

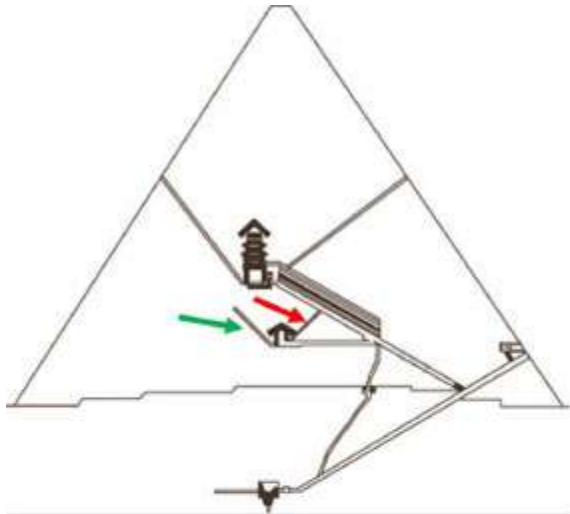
40

Cross section of the Great Pyramid showing the location of the Queen's Chamber (red arrow).

No. 38 Measuring for accuracy in the so-called Queen's Chamber. Many books about the pyramids contain incorrect and contradictory information. This was a major reason I went to Egypt in 1978 to measure for myself firsthand. That way I would be confident that the measurements were correct.

No. 39 This image shows the so-called “Niche” inside what is known as the Queen’s Chamber. A passage in this location could have provided access to an outside source of water or other fluid (see opening inside of red circle). The passage is rectangular and penetrates deep into the superstructure of the pyramid. Egyptologists claim tomb robbers broke into the back of the niche looking for treasure. I crawled into the opening and it had been carefully cut. No robbers created that opening. It has since been blocked.

No. 40 A photo of the locked and gated entrance into the long, smooth and narrow passage that leads into the so-called Queen’s Chamber. Access to this part of the Great Pyramid requires a series of special permits or heavy tipping. The gate was not there in 1978, and we were able to explore and photograph the Queen’s Chamber.



CEILING OF QUEEN'S CHAMBER

41



NORTH OPENING TO SHAFT
IN QUEEN'S CHAMBER

42



SOUTH OPENING TO SHAFT
IN QUEEN'S CHAMBER

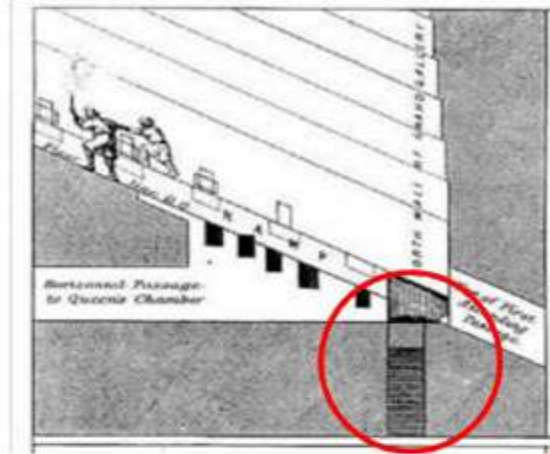
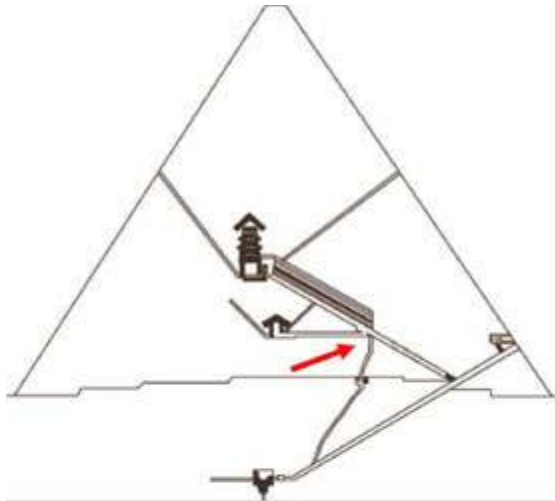
43

Cross section of Great Pyramid showing location of two “shafts” in the Queen’s Chamber that do not penetrate to the exterior of the pyramid (red and green arrows). The shaft on the north side (red arrow) is more than two hundred feet long.

No. 41 There is evidence that hydrogen was present inside the so-called Queen’s Chamber. A sample examined from the chamber confirmed this through mineral analysis. Chris Dunn, author of *The Giza Power Plant*, has also noted that evidence has been found that hydrogen gas was present in the Queen’s chamber.

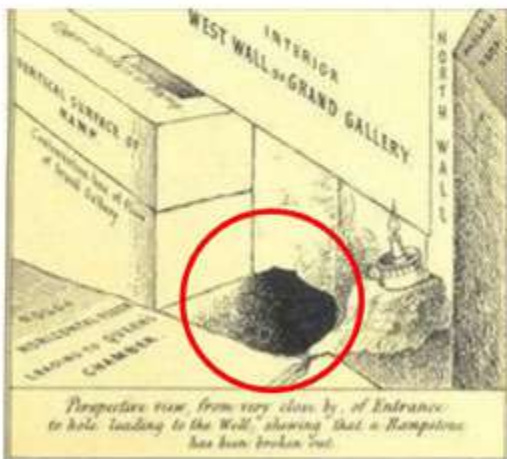
No. 42 The opening of the vent/shaft on the north side of the chamber. These openings were covered with a two-inch thick layer of stone until they were uncovered in 1872. If the vents were covered up, or did not penetrate to the exterior of the pyramid, they could not have functioned as air vents. Many drawings of the Great Pyramid incorrectly show these small shafts reaching to the exterior, but this is not accurate.

No. 43 The opening of the vent/shaft on the south side of the chamber. It is more rectangular in shape than the north shaft, which is square. The different shapes may indicate different functions. Neither of these shafts penetrate the exterior of the pyramid.



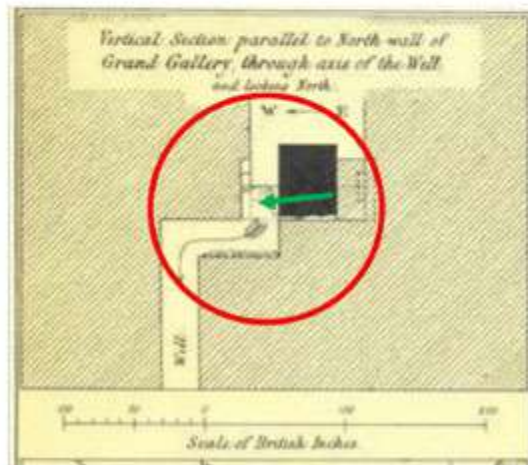
CROSS SECTION OF ACCESS TO ESCAPE ROUTE (SG)

44



ESCAPE ROUTE IN GRAND GALLERY (SG)

45



ESCAPE ROUTE AT THE BEGINNING OF THE GRAND GALLERY (SG)

46

The cross section shows the so-called escape route (red arrow) that leads down to the Descending Passage.

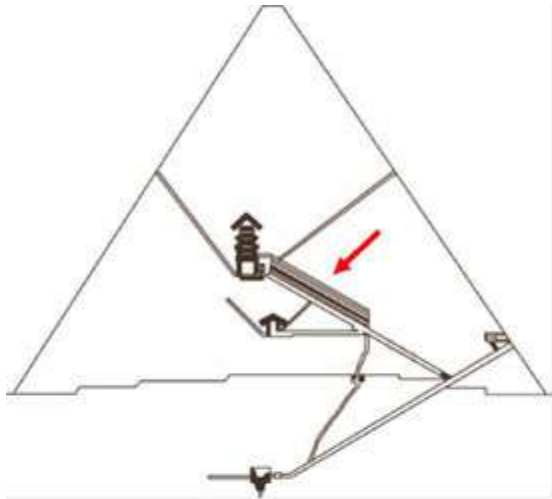
Thank goodness for the old drawings. They help us see how the structure was originally made with removable parts, creating all sorts of different possibilities. What if this shaft wasn't an escape route? Instead, it appears to be designed to work like a drain. It is in the right location for this purpose. Liquid would be collected coming out of the Queen's chamber, or from the King's Chamber, and the Grand Gallery. It also has a stopper or stone plug.

I think its original purpose was to drain and flush out the pyramid after use, and it could also have been a source of water.

No. 44 The so-called escape route, or well shaft, is located at the base of the Grand Gallery and the entrance to the long passage to the Queen's Chamber (inside red circle). There was a rectangular granite block that filled the opening when I first visited in 1978.

No. 45 The drawing shows the opening in the floor where the granite block would fit.

No. 46 This drawing shows the entrance to the Queen's Chamber at the base of the Grand Gallery. To the left of the opening (green arrow) is the downward drawing of the "escape route." The drawing is not accurate. The passage is rough-hewn as seen in No. 30.



ENTRANCE TO THE GRAND GALLERY LOOKING UP

47



SOMETHING TORN FROM THE WALL

48



THE GRAND GALLERY LOOKING DOWN

49

Cross section showing the location of the Grand Gallery inside the pyramid (red arrow).

No. 47 The entrance to the Grand Gallery. This spectacular feature of the Great Pyramid is approximately 150-feet long, nearly 29-feet high, six feet wide at the bottom, and three-feet wide at the top. There are now hand rails and wooden planks; otherwise it would be impossible to climb the 26-degree angled slippery stone slope of the Grand Gallery.

No. 48 Shows a depression where something was inserted into the floor and attached to the wall. The granite has been broken and shattered, which indicates that the previously attached object was pried away from the wall (red circle).

No. 49 Shows the entire Grand Gallery. There are 28 depressions where objects have been removed on one side and 27 on the other side. These objects must have been very valuable as someone went to a lot of trouble to break them away from the solid granite walls (inside red circle). All the depressions are the same size and were cut into the solid granite at the same depth. The shattered outlines of whatever was previously attached to the granite walls are all the same. It appears that however the unknown objects were attached some kind of bonding material was used that held so well that the granite walls were broken when the objects were removed. Modern science has been unable to determine what was used as a bonding agent.

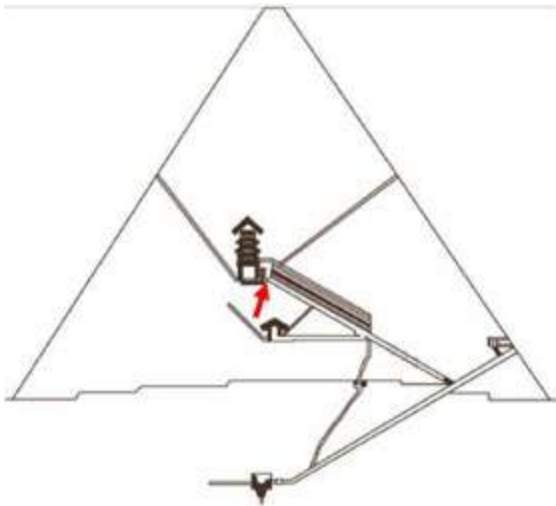


1978 PHOTOGRAPH OF GRAND GALLERY INSIDE GREAT PYRAMID

The previous page No 48 shows a close up where an object that was attached to one of the side walls was removed. The object was so well attached to the granite side panel that it left a shattered shape when it was removed. All 55 of the shapes along both sides of the wall are the same. I suspect they were made of gold, silver, electrum, bronze, or copper, and could have functioned as electrodes. An even number on one side, and an odd number on the opposite side, would create a negative-positive field, turning the Grand Gallery into an oscillating chamber, one of the components of a laser. Whoever removed the attached objects did it for the value of the metal. I suspect it was Al Mamoun since he was reported to be the first one inside after the pyramid was sealed in antiquity.

What a shame that ancient history can be destroyed because of treasure hunters. I believe that certain treasures were melted down and their original form became unrecognizable since the penalty for robbing a king's tomb was a painful death. Researchers need the original artifacts to study as well as the original conditions of the pyramids to analyze. Modern efforts to "clean" stains from the walls may erase valuable clues to understand the pyramids' purpose.

No. 50 The dark, black stains on the side walls of the Grand Gallery were present throughout the interior of the Great Pyramid in all of my photos from 1978. However, more recent photos show most of the dark stains are no longer present and have evidently been removed through some cleaning process. The dark stains could be important evidence. The word pyramid has been translated by some sources as "fire in middle." If that is true, what an important clue since there is evidence that something very hot took place inside the pyramid to create those dark stains. What else could leave an even coating of a dark stain that is evident in some locations in the pyramid? Our analysis was unable to identify the cause of the stains. We know it was not carbon based. I believe it became so hot inside that the tremendous heat actually burned the surface of the stone, leaving the dark stains.



OPENING AT THE TOP OF ANTECHAMBER

51



ENTRANCE TO THE ANTECHAMBER

52



OPPOSITE SIDE OF THE TOP OF ANTECHAMBER

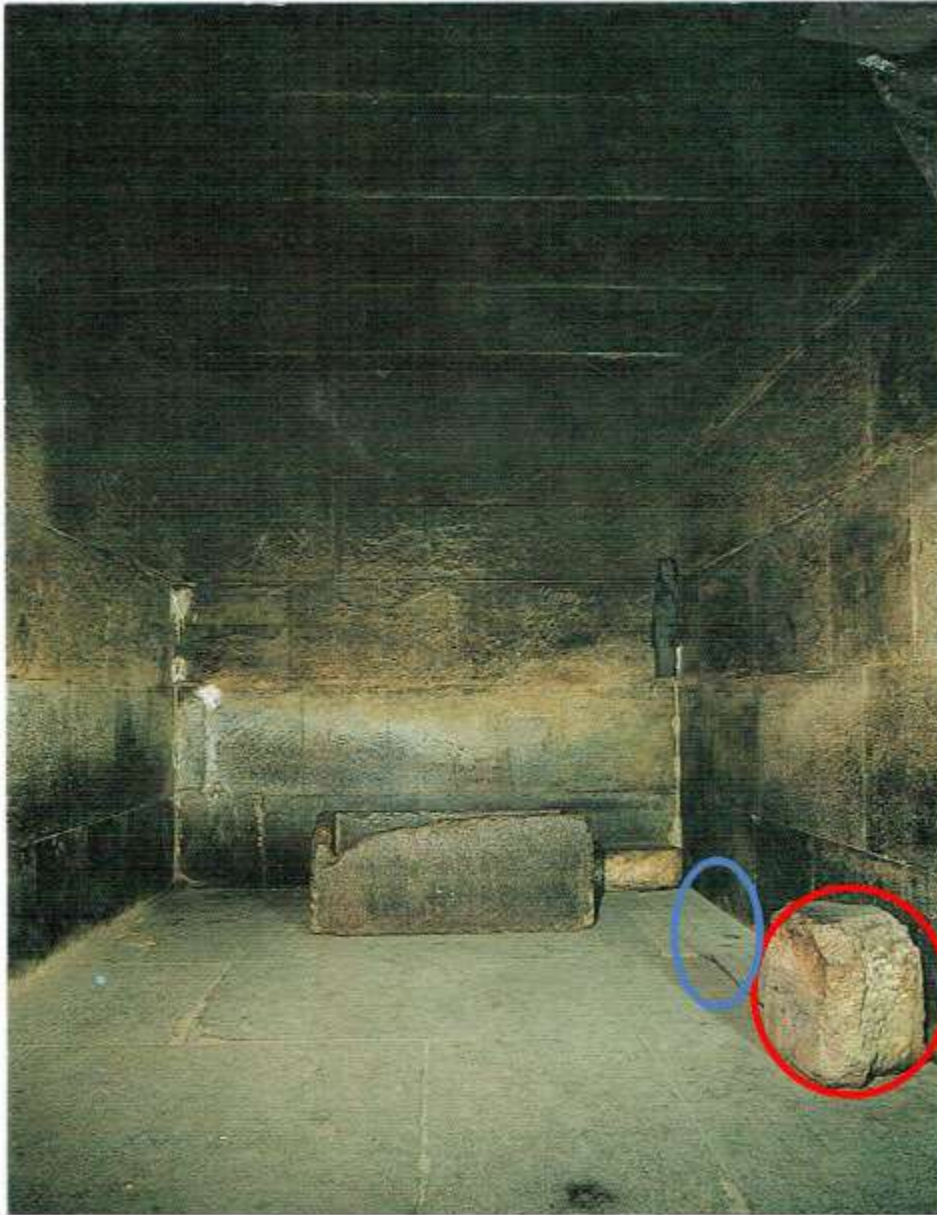
53

Cross section showing the entrance to the Antechamber, a small opening before the actual entrance to the King's Chamber (red arrow). After a very steep climb, using board ramps with wooden cleats and a sturdy hand rail, a level landing is reached. This looks directly into the Antechamber, which is a very small compartment just before entering the main chamber. Note there is a small opening to a side passageway that will be discussed later.

No. 51 Opening at the top of the Antechamber connecting to the Grand Gallery. Once the Antechamber is entered you must duck down as it is only about four-foot square. It is possible to stand in the actual Antechamber as there is no ceiling.

No. 52 The entrance to the Antechamber is at the top of the Grand Gallery after a landing.

No. 53 This picture shows the opposite side of the Antechamber where it opens onto the top of Grand Gallery and has four half-round grooves cut into the stone. Dark stains are evident. The half-round grooves go from top to bottom in the side panel. They might have had an effect on rising gases that would be entering the top of the Grand Gallery. It is an ideal design as gases always rise. If certain gases were released inside the King's Chamber, the gases would fill the chamber first. After the chamber filled excess gas would be forced out of the entrance of the King's Chamber, and move along the Antechamber until it came to the opening in the passage that connects to the top of the Grand Gallery. The gas being pushed out of the King's Chamber would now feed in a controlled way to the upper part of the Grand Gallery where the process of oscillation would begin.



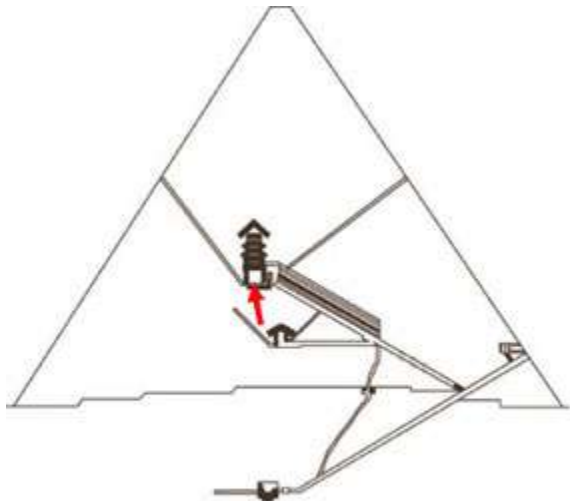
54

INTERIOR OF KING'S CHAMBER (1978)

If you visited the Great Pyramid now you would not see the dark stains as they have been removed. In what may have been a well meaning effort to make the pyramid more safe and have a better appearance, valuable clues from the past could have been lost.

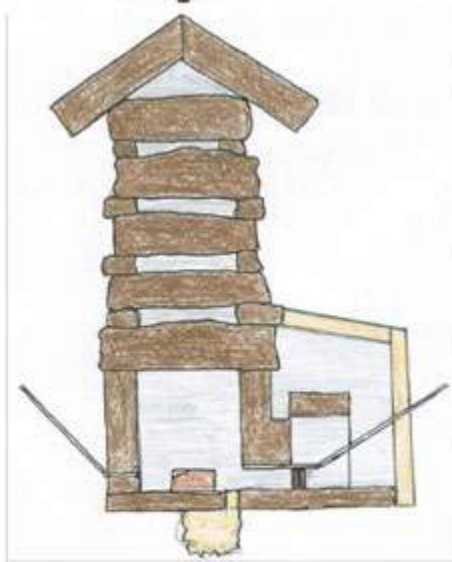
The large stone in the right side of the photo (inside red circle) is a plug that fits perfectly into an opening in the floor near the granite vessel. The hole is now covered with wooden planks in this photo (blue oval). Now the plug is in place and it would not look like there was another small access to the King's Chamber. See also Nos. 75 and 76, which show the opening. I removed the wooden panels and looked into the hole using my flashlight. There was a lot of rubble and broken blocks; it was too dangerous to climb inside. The opening could be a connection to water or some other liquid.

No. 54 The King's Chamber is located near the center of the Great Pyramid. In this 1978 photo the dark black stains that covered the walls, ceilings, and floor are still visible. The granite vessel in the center of the photo is stained black. I believe some extraordinary chemical reactions took place in this chamber that connects to the Grand Gallery, where the same dark stains exist. Perhaps Fire in Middle makes more sense now.



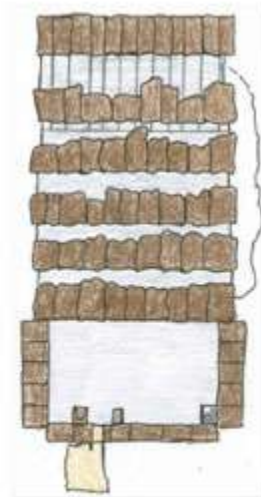
GRANITE VESSEL IN "KING'S CHAMBER"

55



EAST-WEST CROSS SECTION

56



NORTH-SOUTH CROSS SECTION
ABOVE KING'S CHAMBER

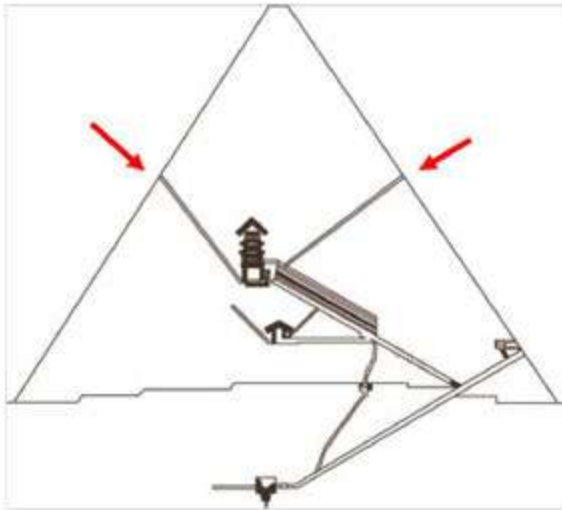
57

Cross section of the Great Pyramid showing the location of the so-called King's Chamber. (Red arrow).

No. 55 The interior of the King's Chamber with the granite vessel that is usually called a "sarcophagus." This granite vessel is larger than the opening to the King's Chamber entrance. The only way this vessel could have been placed inside was during construction. The granite vessel is believed to be red Aswan granite that had to be ferried 500 miles to Giza. The interior of the King's Chamber is constructed of huge, solid granite

blocks, weighing up to seventy tons each, that were also ferried from Aswan.

Nos. 56 & 57 Sketches of cross sections of the King's Chamber showing five levels of granite slabs above the King's Chamber, called "relieving chambers," with airspace in between. Some of these stones weigh more than seventy tons. I believe the tremendous size and shape of the pyramid would allow the structure to absorb a lightning strike, storing an electrical charge inside of the King's Chamber. The physical shape of this chamber fits the description of a hollow-core transformer. The excavation holes in the drawing are remnants of an access channel that I believe connected the chamber to a source of water, oxygen, or other fluids.



58

ENTRANCE INTO KING'S CHAMBER ON NORTH SIDE



UNUSUALLY SHAPED AIR VENT ON
SOUTH WALL OF KING'S CHAMBER

59



DARK STAINS ABOVE NORTH SIDE
AIR VENT IN KING'S CHAMBER

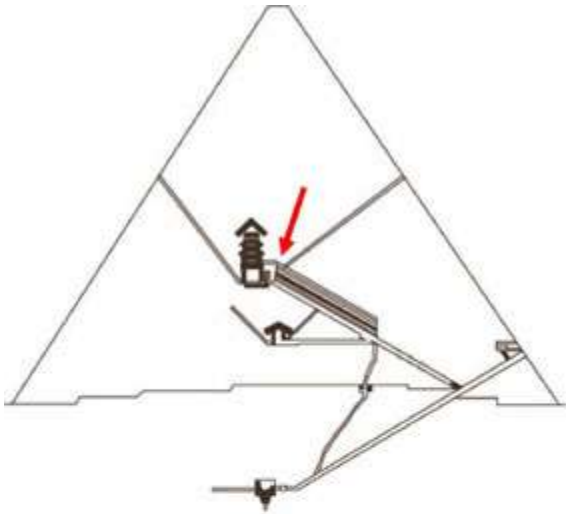
60

Cross section showing the location of two air vents that penetrate the exterior of the Great Pyramid (red arrows).

No. 58 The entrance to the King's Chamber from inside. Note how small the entrance is to the King's Chamber; it's less than four-feet square. This would make it impossible to carry a coffin and other funerary items into the supposed burial chamber.

No. 59 The shape of the opening of this air vent is very unusual. It appears that something was ripped or pried away as the granite is badly damaged. This air vent penetrates the exterior of the pyramid on the south face, which means that the Sun passes over it every day allowing sunlight to shine down the air vent. This vent opens up lots of possibilities for manipulating light and heat that could enter the King's Chamber. The strategic placement of crystals or other items could enhance chemical reactions inside the chamber.

No. 60 A photo of an air vent. Note the very dark burn stains that are etched into the top of the opening (red circle). Remember, one translation of the word pyramid is "fire in middle." This channel that penetrates to the exterior of the pyramid on the north side could be an exhaust port to relieve pressure from heat on the inside.



SIDE ENTRANCE OFF ANTECHAMBER

61



FOCUSING SPOTLIGHT INTO KING'S CHAMBER

62



ANGLE CHANGE INSIDE AIR VENT

63

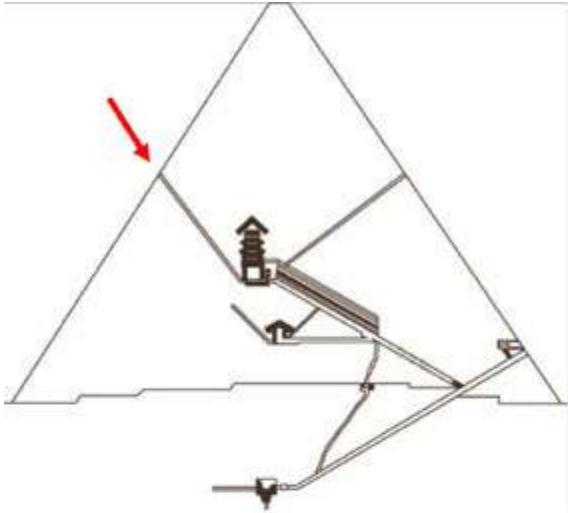
The cross section shows the location of an exposed interior air vent on the north side.

No. 61 A locked doorway on the right side of the Antechamber that leads to the King's Chamber. I do not believe there was ever a door to seal off the passage across from the air vent. That has been added to keep tourists out—maybe because they had no logical explanation for its purpose.

No. 62 This picture shows what's inside the locked wooden door. This area is now sealed off to public visitors. This passageway gives access to the so-

called air vent that penetrates to the exterior of the Great Pyramid. Using a powerful spotlight, the author is testing the ability to focus light into the so-called King's Chamber (inside red circle). I believe the purpose of this north side "air vent" was to relieve the build up of tremendous pressure, acting as an exhaust system. These exhaust vents are typical of most of the pyramids and only tremendous heat could have caused the kinds of stains that were flash burned into the solid granite.

No. 63 The most impressive part of this air vent is that it had been so precisely cut into the solid limestone. The vent was open and accessible for about thirty feet. Because it was open, an object such as a flat reflective surface could have been inserted and utilized to reflect light into the chamber. An open vent gives the ability to control what goes into the chamber and what comes out, or to completely close off the vent.



AIR VENT EXIT ON
SOUTH FACE OF PYRAMID

64



SOUTH SIDE OF GREAT PYRAMID
SHOWING AIR SHAFT EXITING EXTERIOR 1978

65



AUTHOR WATCHING PROGRESS OF
EGYPTIAN CRAWLING UP THE PYRAMID

66

Cross section showing the exit point of the south side air vent on the pyramid (red arrow).

No. 64 A Polaroid photograph taken in 1978 on the outside of the pyramid of the south face air vent opening. The location of the air vent is at a very dangerous part because of the serious deterioration of the 52-degree angle. The stones were crumbling and eroding and desert sand blew drifts onto the edges of the stone blocks. There was no easy access. Our Egyptian guide, Hefnawi, arranged for an older and experienced climbing guide to crawl up

the side of the Great Pyramid. He literally moved on all fours with a Polaroid camera hanging around his neck. Our team watched from the ground as he progressed. This effort took nearly two hours up and back, and he returned with four Polaroid photos. I gave him an American \$100 bill as promised when he completed his mission.

No. 65 A German scientist and an Egyptian guide on the Great Pyramid showing the vent opening in the background (in blue circle) Photo credit Hefnawi. They were dropping sounding devices into the shaft, looking for other openings. None were found.

No. 66 I watched the progress of the Polaroid photographer as he crawled up the side to take the picture of the opening. This concludes our tour through the Great Pyramid.

CHAPTER THREE

Unique Aspects of the Great Pyramid



GREAT PYRAMID OF GIZA

VIEW OF GREAT PYRAMID CC S-A 3.0

(image credit Nina Alden Thune)



SOUTH SIDE AIR VENT
OF GREAT PYRAMID

67



SUN PASSING ACROSS THE SOUTH FACING
SURFACE OF PYRAMID (JB)

68

Physical evidence on the surface that surrounds the rectangular vent as shown in No. 70 reveals dark burn stains. The photograph of the air vent was taken during my first trip to Egypt in 1978. On subsequent trips to Egypt I witnessed tampering with physical evidence. The stains have been erased inside the pyramids and monuments with modern chemicals. Changing or altering ancient physical evidence makes it very difficult to figure out what these ancient cultures were doing.

Many shafts and underground chambers outside of the pyramids have been filled in with dirt and rubble to make way for roads and parking areas. Since there are so many shafts and chambers if some were filled up with sand we can't understand how they were once connected. These openings could have been an integral part of the operation of the pyramid complex. The Giza Plateau appears to me to be some sort of industrial complex on a vast scale. There is also evidence that giant Earth batteries surround the pyramid complex on the Giza Plateau, which will be discussed in connection with Nos. 90 and 91. Our mineral analysis in 1978 revealed that hydrogen gas had been present in the so-called Queen's Chamber.

No. 67 This is the same Polaroid as No. 64 that was shot in 1978. The vent exits the pyramid at an angle shown in No. 65, but when looking straight down into the vent one can see that it reaches all the way to the King's Chamber with only one angle at the bottom of the vent just before it enters the King's Chamber. This vent gives full access to the rays from the Sun. We do not know what the exterior mantle looked like or how the eight-inch square opening exited the limestone mantle. Installing a crystal ball in this location would generate more light and heat into the King's Chamber. A few degrees of heat could have a huge effect on chemical reactions.

No. 68 This photo shows the Sun shining down into the air vent, which happens every day as it rises in the east and sets in the west. There are some days each year that the Sun shines directly into the vent. Having a clear passage from the outside environment into a closed compartment opens the opportunity for all sorts of things to occur. The open vent would allow both light and sound vibrations to move in either direction—in or out. Exotic gases could enter or exit, and this shaft could allow for the release of tremendous pressure that could build up inside interior chambers.



SHATTERED AIR VENT

69



BEFORE THE STAIN WAS REMOVED

70



AFTER THE STAIN WAS REMOVED

71



LOOKING INTO THE VENT WHERE
DARK STAINS COULD NOT BE REMOVED

72

No. 69 Note the damaged granite around the air vent previously discussed that is on the south side of the pyramid. It appears that something that was attached, either over the vent or around it, was forcibly removed, leaving the shattered marks. Note the very dark stains that surrounded these shattered marks that are present in the 1978 photo. It must have been a valuable metal or crystal of some sort as it was very difficult to remove.

No. 70 Shows the same vent seen in the previous photo that was taken in 1978. Note how dark the stains are on the surface of the red granite.

No. 71 This photo was taken inside the King's Chamber in 2006. Note the same air vent on the right side of the photo (inside red circle), which is on the north side of the pyramid, has been cleaned. Workers in the Great Pyramid were using some sort of cleaning solution, with a lingering smell of ammonia or bleach, to clean the interior.

No. 72 This image, taken in 2006, is a close up of the interior of the same air vent in No. 70 that shows the dark burn stains that could not be removed as they are deep inside the air vent making access difficult. The outside surface around the air vent opening is clean as the dark stains have been removed, while the inside is still dark and stained. Because the cleaners could not get inside the long narrow passage it was a lucky break for researchers. It is proof that something very hot passed through this vent.



SOUND TESTS ON GRANITE VESSEL



MEASURING SOLID GRANITE BLOCK



PREVIOUS OPENING IN FLOOR OF KING'S
CHAMBER OPEN IN 1978



GRANITE BLOCK REPLACED IN FLOOR
PHOTOGRAPHED IN 2006

No. 73 Gus Patzner, Head Mineralogist and Sound Expert of the 1978 Egyptian team, conducting sound tests on the granite vessel “sarcophagus” inside the King’s Chamber. Gus is using a hand-held device to record sound vibrations that were created when he struck the sarcophagus with his right hand.

No. 74 The author is measuring a solid granite plug that fits perfectly into an opening in the floor of the King’s Chamber. This plug has been placed into its original opening, closing the passageway.

No. 75 Shows the hole in the floor of the King’s Chamber before the granite plug was reinserted. It could allow water, oxygen, or other fluids, to enter the chamber from an outside source. There is no information available that reveals if this hole connects to anything.

No. 76 Shows the hole in the floor after the opening was plugged (inside red circle). Now no one knows about that opening. I believe it was meant to be removable. It was one piece and an exact fit. All the granite stones inside the King’s Chamber are glued together with a yet-to-be identified substance. I have read in test cases that the granite always breaks or shatters before the bonding agent can be released. Inside the King’s Chamber, in the heart of the Great Pyramid, buried under millions of tons of stone, the sound acoustics are incredible. Any sound created inside the chamber seems to reverberate, and the atmosphere can actually be felt when entering the King’s Chamber.



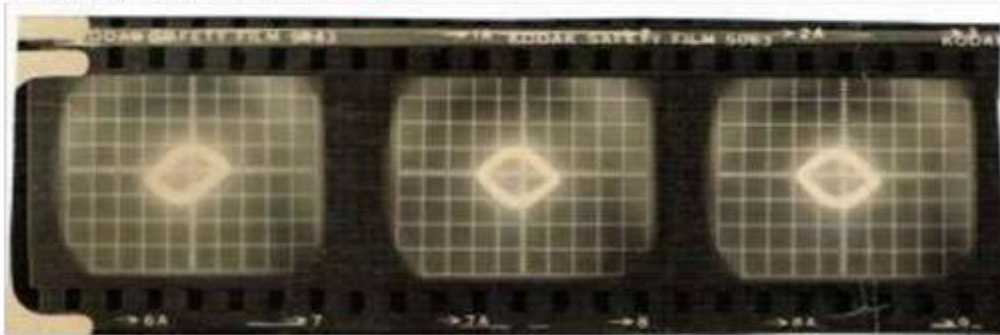
AUTHOR LYING IN THE
SARCOPHAGUS IN KING'S CHAMBER

77



VESSEL KNOWN AS THE SARCOPHAGUS
IN THE KING'S CHAMBER (JB)

78



CONCERT A 440 SHOWN ON AN OSCILLISCOPE

79

No. 77 It had been my dream to lie inside the granite box inside the King's Chamber of the Great Pyramid. I had read about so many different experiences that people described, including some sort of initiation. When I was finally there, I was just lying down and trying to clear my mind. I heard a slight vibrating sound, and I realized it was coming from the 16 MM camera that ran on batteries. I was slightly aware of the vibrating sound, which was slightly hypnotic, when my consciousness was taken over by a purple whirlpool. It looked like a spiral galaxy, and the most wonderful compelling feeling came over me. I had the overwhelming feeling that I was going home. I felt like I was being lifted out of my body. The purple spiral was pulling me in and I did not care. Suddenly, I sat straight up and everything seem to stop. The realization hit me that I had a crew with me,

and I was on a mission, and this was not the time to have an out-of-body experience.

No. 78 An angled view of the sarcophagus that shows the shattered corner.

No. 79 When we returned to the US we ran certain sounds we had recorded in Egypt in various locations through an oscilloscope to see what shape the sounds formed. The recording of the vibrating sound from the sarcophagus in the King's Chamber was 440 concert A, which is now standard pitch for tuning musical instruments. It seemed to take the shape of the Eye of Horus, and rocked back and forth as seen in the still 35 MM film strip. This is one more example of the mathematical formulas encoded in the Great Pyramid.



VIEW FROM THE TOP OF
THE GREAT PYRAMID

80



VIEW FROM THE TOP OF THE
GREAT PYRAMID LOOKING SOUTH

81

One unique aspect of the Giza Pyramid Complex is the shadows that are created by the pyramids. They move, like hands on a clock, in predictable patterns that follow and mirror the same apparent motion of the Sun each day. The photos show the precise and crisp shape of the shadow as it moves continuously, casting its dark reflection on the ground. The photos were taken on different sides of the pyramid to gain a sense of perspective. Keep in mind that other heavenly bodies, like the Moon when it is full, cast much

different shadow patterns and the shadow points of the pyramids would then point in different directions.

It is impossible to get photos from the top of the Great Pyramid today as it is illegal to climb to the top because of eroded stones, which make it dangerous. Over the years many people have fallen and died, and the limestone blocks that now form the exterior of the pyramid continue to erode at an alarming rate. The blowing desert sands are continually changing the erosion pathway up to the top. Only extremely capable guides ever attempt the climb.

You can see in these photos how far reaching the shadows of the pyramids are. The Great Pyramid casts the largest and longest triangular shadow. The second and third pyramids have shadows that are proportionally smaller. Since the pyramids are firmly planted in their location, the patterns of the shadows reflect the motion of our planet relative to the Sun in real time. This creates a consistent harmony with the rhythm of the universe and would be self-adjusting with any changes.

No. 80 View from the top of the Great Pyramid. The area inside the red oval shows systems of elevated mounds with holes that are open to the sky. Egyptologists refer to these mounds as mastabas, or tombs, and think of the area like a graveyard. However, no bodies have ever been found. There is an organized system of more than one hundred identical mounds with shafts that are open to the air and have deep interior shafts and large chambers, but no burials. A great amount of labor would have been involved in the creation of what looks to me like a type of battery system. The interiors of these chambers have large amounts of sodium chloride (salt) similar to what we found in other structures. I do not believe these were tombs.

No. 81 Looking south from the top of the Great Pyramid. The area inside the red oval shows the organized system of mounds. If you look closely you can see the flat spot on the top of the shadow. That is where we were standing when this photograph was taken. If the pyramid capstone was still on top, the shadow would look like the pointed shadow next to the Great Pyramid on the right side of the photo (blue circle).



82

CLIMBING TO THE TOP OF GREAT PYRAMID



83

SAME CLIMBERS FROM A DISTANCE



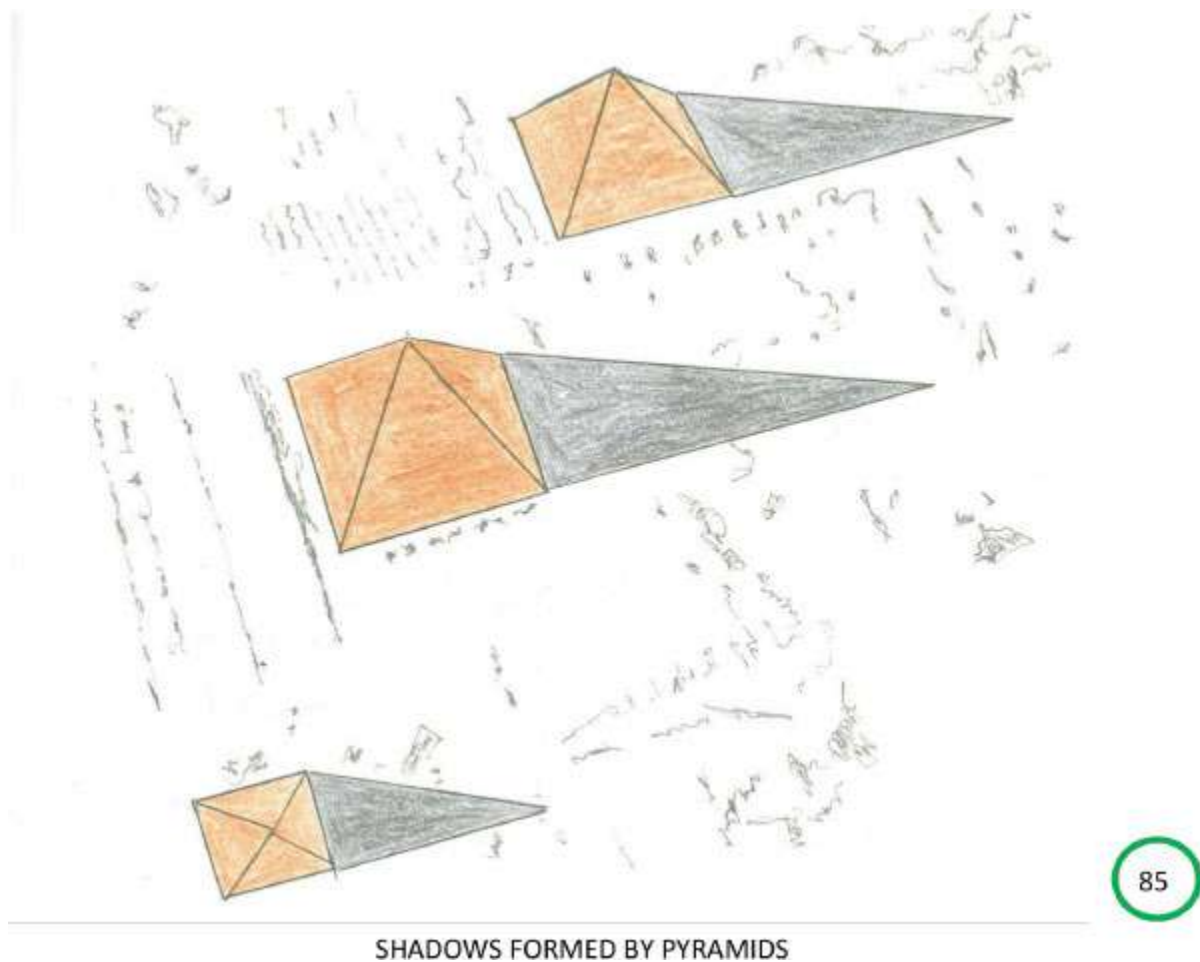
84

EGYPTIAN GUIDE HEFNAWI AND HELPERS DANCING ON THE TOP OF THE GREAT PYRAMID

Nos. 82 & 83 Climbing up the side of the Great Pyramid.

No. 84 We needed four guides, including Hefnawi, to help carry all our gear to the top of the Great Pyramid. I had ventured up the night before, so I knew what to expect, but some of our crew were overwhelmed. After reaching the top, in about an hour, and getting settled in a 20 x 20 foot spot, we prepared to film and record. We accidentally played some Egyptian music that we had recorded a couple of days earlier at an Egyptian wedding we attended with Hefnawi. The guides and Hefnawi started dancing. We took 16 MM film footage of ten of us dancing on the top of the Great Pyramid. What an experience.

We spent about two hours on top, filming and photographing. When it was time to descend, Cheryl, one of our photographers, panicked and could not go down. She would go a short distance and stop. When it was clear she couldn't manage, one of our Egyptian guides carried her down on his back like a sack of potatoes. He said it wasn't the first time that had happened. It took more than an hour, but we made it safely down to the ground.

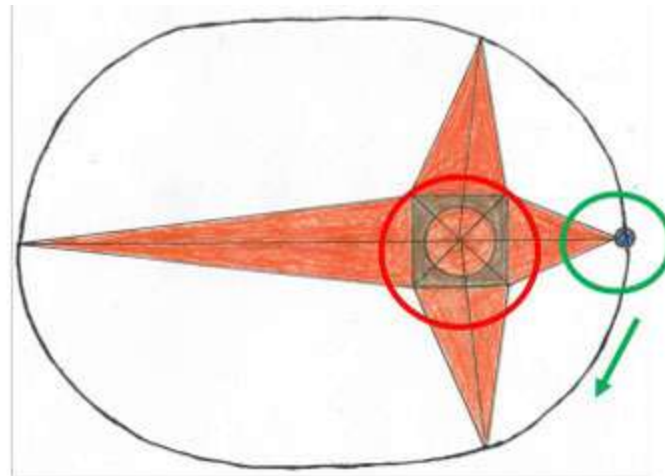


No. 85 This old black and white slightly colorized image, which I have redrawn, shows the extended shadows of the three pyramids on the Giza Plateau. Each pyramid's shape is a little different, causing the shapes of the shadows created to be likewise different. Depending on the time of the year the lengths of the shadows are very short, and six months later the shadows are very long. Twice a year, at the equinoxes, the lengths of the shadows are equal. Sometimes the shadows would touch the other pyramids. By understanding and anticipating the movement of the shadows the ancient Egyptians could use the Great Pyramid like a giant clock and calendar. By watching the shadows I believe they could predict and anticipate events in nature. The points of the shadows are very accurate.

I believe there are markers in the shadow patterns of each of the three pyramids. The point of the shadow marks an exact spot with precision in a provable system, providing valuable information about natural events. Perhaps on a certain day, at a certain time depending on the season, the Great Pyramid casts a shadow that points to the secret location of the site of the legendary Hall of Records. The point of the shadow could exactly locate the place to dig.

The Great Pyramid does not currently have a capstone, so the shadow would have to be simulated, or recreated, adding about twenty degrees to the height to be accurate. A moving shadow that pointed to a specific spot at a particular time would be a very clever way to hide a secret in plain sight without leaving a treasure map. What would need to be “deciphered” would be the alignment of the right day and time. An obelisk could do the same thing as obelisks have the same height as a smaller pyramid but take up less ground area as the square base is much smaller. Obelisks have a pointed top and would cast the same type of shadow as a pyramid.

Any upright object will cast a shadow and the length of the shadow automatically adjusts to the height of whatever created the shadow.



86

OVERHEAD SHADOW CAST BY GREAT PYRAMID



87

SIDE VIEW SHADOW CAST BY THE GREAT PYRAMID (JB)



88

MAP SHOWING THE LOCATION OF THE GIZA PYRAMIDS

No. 86 This drawing shows the Great Pyramid (in red circle). The shortest shadow shape of the cross is created on the longest day, summer solstice, when the Sun is high in the sky overhead. The longer shadow is formed on the shortest day, winter solstice, when the Sun is low on the horizon. The other two arms of the cross are the two days of equal light and dark. If the tip of the shadow was planet Earth (green circle) the shape created over a period of a year would look like the oval in the drawing. There would be 365 different “earths” to make the oval shape.

No. 87 This drawing shows the long shape of the shadow of the Great Pyramid from the horizontal perspective rather than above.

No. 88 The Great Pyramid was built on a precise location—the geological center point where all the land masses of the planet come together. Clearly, this was not an accident. Someone knew what they were doing. This was calculated in 1973 by Andrew J. Woods, a physicist with Gulf Energy & Environmental Systems in San Diego. He used a digital map and calculated the coordinates on a mainframe computer.



AERIAL PHOTO OF PORTION OF GIZA PLATEAU SHOWING SOLAR BOAT MUSEUM (JB)

89

No. 89 The Giza Solar Boat Museum is visible in the foreground (in red oval). It is an enclosure where the ancient Egyptian Solar Boat has been reassembled as a major tourist attraction. The glass museum was built

alongside the Great Pyramid in a location where Egyptologists claim an ancient wooden boat was found in numerous pieces. The reconstructed boat is beautifully displayed in a glass enclosure. There is also a long rectangular shape inside the museum that has been cut into solid limestone with moveable limestone blocks where Egyptologists say the pieces of the boat were found.

The boat museum is shown at the bottom of No. 89 (in red oval). Several so called “boat pits” were discovered that were filled with more than thirteen layers of debris that had accumulated over millennia. The unassembled boat, that has now been reconstructed inside the museum, was found in the pit next to the Great Pyramid. Over ten years the boat was reassembled and a glass enclosure created to house the boat and the pit. It’s a popular tourist attraction on the Giza Plateau.

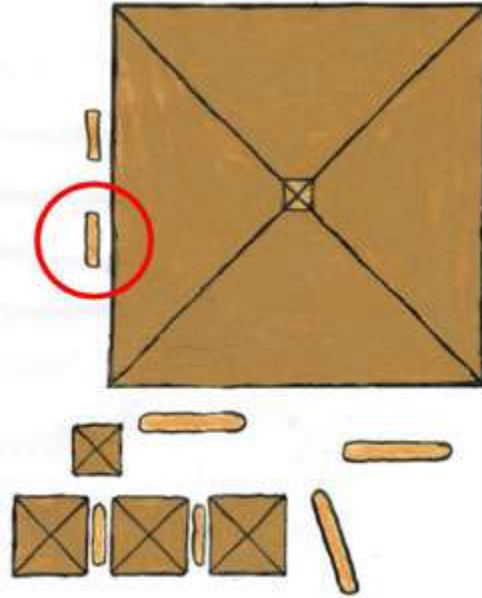
Beside the boat are a series of mounds and shafts that were all built in an organized pattern. The Giza Plateau is riddled with extensive underground excavations. Remains of an upper temple are visible that connected to the base of the second pyramid (Chephren—in blue oval). Only the base and some walls exist today. Tourists can visit these ruins as well as the Chephren Pyramid.

The long yellow oval shows the location of the causeway, or ramp, that connects the pyramid to the Nile River. It is not totally excavated yet, but the long and gently sloping ramp that connects the pyramid to the Nile River is visible.



90

POSSIBLE BATTERY CONFIGURATION (JB)



91

SMALL OVAL SHAPES ARE SO-CALLED BOAT PITS (JB)

No. 90 This carefully cut trench in solid limestone is about five feet wide, seven feet deep and about one hundred feet in length. It was cut with precision in the solid limestone base along the south side of the Great Pyramid. This particular configuration, with moveable stone blocks, could create compartments or cells that are necessary to create an earth battery. This technology has been known in modern times since 1841 when Alexander Bain built an early example. If the compartments in this cavity were filled with salt water, and metallic electrodes were placed in the proper locations, electrical current could be created at the base of the Great Pyramid and the battery would continually be recharged by telluric currents in the earth.

No. 91 The diagram shows the locations of seven so-called boat pits. The one circled in red is the location of the Solar Boat museum. The boats have been dated to more than four thousand years old but many scholars believe the pyramid complex is much older and these “pits” could predate the buried boats by many thousands of years. Note the smaller pits in between the smaller pyramids. These could also be earth batteries. Perhaps it was necessary for the pyramids to receive an extra electrical boost. Earth batteries are simple technology. There is an electrical current that flows

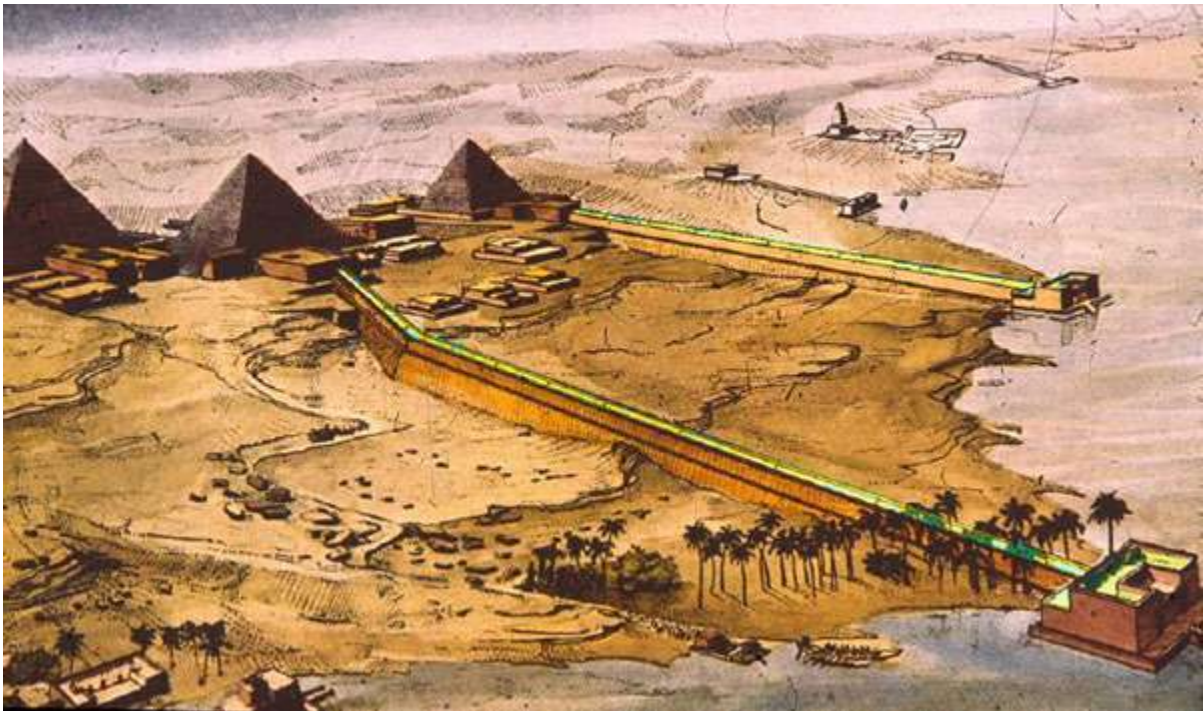
back and forth underground and under water all over the Earth. Called telluric currents, from the Latin tellus, meaning “earth,” they are low frequency electrical currents. The current travels twelve hours in one direction, reverses, and then travels twelve hours in the opposite direction.

Earth batteries can be small or on a grand scale. The amount of electricity is determined by the number of cells. By moving the blocks shown in No. 90 in an organized pattern a large battery could be created. There are approximately twenty blocks in the pit, so one volt of electricity could be created for each cell the battery holds. In this case the so-called boat pit could generate twenty volts of electrical current. It's possible that other chemical or electrical mixtures could be produced inside the Great Pyramid and maybe some handy and nearby electricity was available.

I believe what have been wrongly identified as “boat pits” were actually Earth batteries. If the pyramids are indeed far older than traditional Egyptology believes, it's possible the boats and much debris were buried in the pits at a much later date.

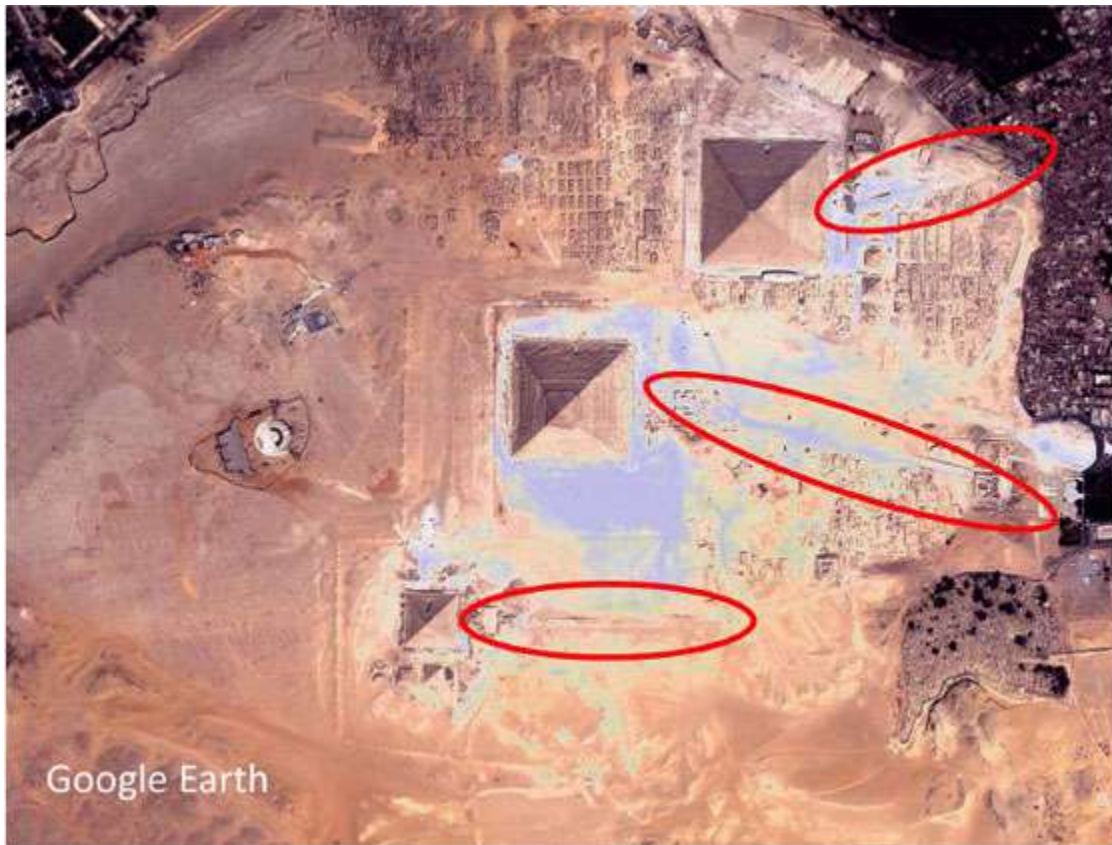
CHAPTER FOUR

Pyramid Connections to the Nile



RECONSTRUCTION OF ABUSIR NECROPOLIS

(Ludwig Borchardt)



AERIAL VIEW OF GIZA PLATEAU WITH THE THREE PYRAMIDS SHOWING CAUSEWAYS

92

No. 92 Aerial view of causeways that are common to all pyramids that were built along the banks of the Nile River. The causeways stretch from the bases of the pyramids to the river. They are connected at the base of the pyramid and at the Nile lower temple with large openings to the sky and huge stone doors that open and close inside the river. (Image credit Google Earth). Note that since the causeways do not connect to the Nile River, or any body of water at this time in history, we only see them as long ramps that begin at the base of the pyramids and go straight down to the edge of a cliff. Some of the causeways are covered but most are open. It is an easy walk to take. You think you are walking on a modern eight-foot wide sidewalk paved in solid stone.

There are three or four foot high side walls that act as guard rails on either side. You can see proof in the Google aerial photo above that the long

straight ramps lead from the base of the pyramids to the Nile River. A structure that has been called a “lower temple” was constructed in the Nile River. There are remnants of large granite doors in No. 112 that could have controlled the flow of water, or any liquid, as it flowed downhill to the control center for the distribution of Earthmilk, or electrified water or other electrified liquids.

Since all the pyramids are built much higher than the lower temples that are located in the Nile River, it is only logical that if any liquid was flowing out of the pyramid it would head downhill to the lower collection location. I believe the causeways were designed to function as a means to transport liquid from the individual pyramids down to a central collection area.



AERIAL VIEW OF PYRAMID RUINS AT ABUSIR
(Google Earth)

93



PYRAMIDS AT ABUSIR WITH CAUSEWAYS (JB)

94



CAUSEWAY LOOKING TOWARD WHERE THE
NILE ONCE FLOWED NEAR THE PYRAMID

95



CAUSEWAY LOOKING UP TOWARD THE
PYRAMID AT THE SAQQARA COMPLEX

96

No. 93 Shows an aerial view of pyramid ruins. Note the formation of causeways (red ovals) leading to where the Nile River flowed by this location in earlier times. (Image purchased from Google Earth).

No. 94 The remnants of the causeway (inside red oval), are defined as a raised road or track along low or wet ground, and are partially buried in the sand.

No. 95 A view of the causeway at Saqqara, looking toward where the Nile once flowed.

No. 96 The same causeway at the site of Saqqara, which is approximately thirty miles north of Giza, looking up toward the pyramid. Side walls of the causeways vary in size and height depending on the size of the pyramid. The side walls flowing out of various pyramids go directly downhill to the River Nile, emptying into the lower structures that were built in the river. These structures are referred to as lower temples. There were large granite doors that could either stop, or control, the flow of liquid that had been processed inside the pyramids.



DRAWING OF SHAFT FROM GIZA
PLATEAU OPEN TO THE NILE RIVER

97



NEWLY DISCOVERED UNDERGROUND SHAFT
CLOSE TO GIZA PLATEAU (Ahram.org)

98

In 1994 Omar Sharif narrated *Mysteries of the Pyramids*, a documentary about a great discovery on the Giza Plateau. The announcement was made at Highclere Castle in England. The grandson of Lord Carnarvon helped make the announcement about the discovery of a tunnel leading from the bottom of an embankment that was once under about seventy feet of water. The video showed noted archeologist Dr. Mark Lehner walking in the tunnel.

The tunnel is about eight feet square and is roughly cut into the solid limestone. Along with the tunnel, there is a very large chamber that was once filled with water. The ground water had been reduced to such a low level that the chamber was exposed. The chamber is about one hundred feet below the surface near the Great Pyramid. Shafts are visible in the clear water that go deeper. This tunnel would have provided access to a never-ending supply of water that would course through the Great Pyramid, leaving all the mineral deposits that were analyzed during my first trip in 1978.

No. 97 Because ground water has been receding, this old access and passageway that opened into a huge underground cavern has been exposed. The drawing was inspired by the video of Dr. Mark Lehner walking into the tunnel from the outside of the opening cut into the solid limestone plateau. A pyramid is visible in the background. This 1994 discovery was a boost to my research to know that underground shafts and passages existed that could have allowed water to flow from the Nile to underground chambers that were connected to a pyramid.

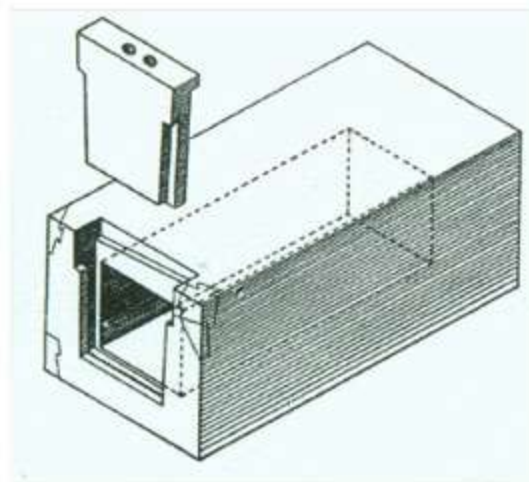
No. 98 An image from the Arabic news media Ahram.org shows the recent discovery in 2015 of another underground tunnel above the same embankment. This is a similar tunnel made of limestone blocks about seven-feet square. This could have been the main source of water for the Giza Plateau and entered the Great Pyramid. This approximately seven-foot square tunnel was constructed of limestone blocks. The news article reported that the tunnel connected the Great Pyramid to the Nile River. The tunnel sits at the base of the embankment at the bottom of the river and would have provided a continuous supply of salty water from the Mediterranean Sea that joined with the fresh water in the Nile River. This part of the Nile, at the north, is salty all the way to the delta. Our chemical analysis traced the past presence of water from the Nile flowing through passageways and being held in large chambers.

A four-part YouTube video titled Exploring Tunnels Under the Giza Plateau has excellent footage of the massive network of chambers, shafts, and tunnels under the plateau. The evidence surely indicates there was a lot more happening around the Giza Plateau, and other pyramid complexes, than what conventional Egyptology claims. Only a small portion of these ancient structures and sites have been explored.



DRAWING OF UNDERGROUND CHAMBER
BELOW SEKHEMKHET'S PYRAMID IN SAQQARA

99



DRAWING OF UNUSUAL LID FOR VESSEL

100

No. 99 This drawing shows an underground chamber that was found below a smaller pyramid in Saqqara with an unopened granite vessel.

No. 100 Inside the chamber there is a granite vessel with a sliding granite lid. Nothing was found inside the vessel when it was first opened except for traces of copper found on the inside walls. If copper had been present inside the vessel, and the chamber was filled with salt water, some type of electrolysis may have taken place that created hydrogen gas. It has also been confirmed that hydrogen gas was found inside the Queen's Chamber in the Great Pyramid. What other explanation could there be for copper inside a granite box that was submerged in salt water?

Underground chambers with empty granite vessels are common to pyramids. Note the unusual type of sliding lid with interlocking tracks that slide down. This door could be designed to close by itself. Maybe this kind of granite vessel could be used to close by itself and contain and control volatile chemical reactions occurring under water. The chambers might have been used to create chemical reactions and supply a quantity of premixed chemicals to be used in the operation of the pyramids since the chambers are so close underneath the pyramids. With the honeycombed system of shafts and chambers that exist underground around the pyramids, water could be controlled on a large scale and stored for periods of time.

The Nile River was not the only source of water for the pyramids. There was a large ancient lake called Lake Moeris that existed during the reign of the pharaohs of the 12th dynasty and was recorded around 3,000 BCE. There is now a much smaller salty lake called Birket Qarum that covers about seventy-eight square miles. In ancient times Lake Moeris was said to cover more than 650 square miles and could have served as a major water source for pyramids.

There is evidence that the ancient Egyptians built an elaborate canal system to direct water from Lake Moeris to wherever it was needed. A huge reservoir of water would guarantee the necessary supply for the pyramids to operate. Perhaps Lake Moeris was utilized as a backup supply at times when the Nile did not overflow. The Egyptians regularly monitored the height of River Nile. They created what is now called a Nilometer; these devices were located in temples all along the river. The Nilometers are long, narrow and angled walkways that enter the river and contain markings that would have indicated the water level.



CAUSEWAY OF THIRD SMALLER
PYRAMID ON THE GIZA PLATEAU

101



WHERE COVERED CAUSEWAY TIES TO PYRAMID

102



LIMESTONE CAUSEWAY WITHOUT HIGH WALLS

103



COVERED CAUSEWAY LOOKING
DOWN TOWARD THE SPHINX

104

Using Google Earth all of the sites in Egypt can be accessed. If you really study the formations in the sands you can see outlines of the collapsed pyramids, causeways, and some shapes that cannot be recognized. Who knows, through this sort of virtual archeology, you might discover some unknown pyramid complex in a remote part of Egypt without leaving your living room.

No. 101 This causeway is partially covered in sand and attached to the third and smallest pyramid of Giza (red oval). This causeway has not been excavated, but the long straight ramp that connects the pyramid to the Nile is still visible. Many causeways around pyramid sites are buried under desert sands. In fact, it's estimated that ninety percent of ancient Egyptian

artifacts, and what might be fascinating archeological sites, still lie buried under the sands of ages.

No. 102 This photos shows how the Upper Temple (red oval) connected to the causeway at the base of the pyramid. The structure, now in ruins, attached to the base of the pyramid and was an integral part of a more elaborate system of walled-in areas similar to that shown in No. 171.

No. 103 All the causeways had side walls so the flow of liquid moving down to the river could be controlled. The height of the side walls varied from one foot to about four feet.

No. 104 A causeway looking at the back of the head of the Sphinx (inside red circle) looking down and toward the Nile River. The sloping angle is apparent, and all pyramids with causeways were built the same way. This particular one was enclosed, which was rare.



VIEW OF SPHINX WITH PYRAMIDS

105



EROSION STAINS ON WALLS AND
COLUMNS INSIDE THE VALLEY TEMPLE

106



OVERVIEW OF VALLEY TEMPLE
LOOKING TOWARD PYRAMIDS

107



INSIDE THE VALLEY TEMPLE
DOOR AT A LEVEL THAT WOULD HAVE
BEEN UNDER WATER IN THE PAST

108

No. 105 This image shows how much lower the Sphinx and the lower temples are from the pyramids. The second pyramid is visible in the background at a higher level.

No. 106 The lower structure of the causeway that is below the former level of the Nile. Red arrows point to dark stains that are etched into the granite columns that support no ceiling. They seem to be at the same level throughout the lower temple.

No. 107 The solid granite columns in this photo have been made from single pieces of stone. Note the pyramids in the background, keeping in mind that this enormous system of granite columns was totally submerged in water and could create and maintain piezoelectricity, and the flow of the water could be controlled by opening and closing the huge granite slab gates.

No. 108 Inside the lower temple there are many openings in different locations. In one of the corners there is an access opening with metal gates that lock. This could go back underground and connect with a pyramid, creating what would have been a controllable flow of water to circulate through the pyramid. We were unable to get permission to go inside.



LARGE DEEP OPENING IN THE FLOOR OF THE VALLEY TEMPLE WITH PROTECTIVE GRILL

109



MORE OPENINGS IN VALLEY TEMPLE FLOOR THAT ARE NOW FILLED WITH SAND

110



MOVEABLE GRANITE SLAB DOOR INSIDE THE CHEPHREN PYRAMID

111



TWO MATCHING PIVOT HOLES FOR GRANITE DOORS IN THE VALLEY TEMPLE

112

No. 109 A large well hole with protective railing and grate. More deep holes exist with interconnecting passages. This level sits on the bottom of the Nile River.

No. 110 Inside the Valley Temple there are shafts (in red circle) that go much deeper than the floor of the Nile. They have been filled with sand for safety.

No. 111 The slab I am touching is moveable. I could shake it. It has been made permanent by adding masonry blocks that are cemented one on top of the other to hold the heavy granite slab in place. Grooves were cut in the floor (red circle) to lock it in place when the slab was down. The ancients had total control of what flowed through these passageways.

No. 112 Two matching pivot holes that once held two solid granite doors that opened and closed. These doors are located below the water level of the Nile. They could have controlled the release of electrified or energized water that flowed into the Nile. Based on timing, on certain occasions I believe the energized water could enhance plant growth, creating an abundant food supply all year. Ancient Egypt was called the “bread basket of the Mediterranean.”

CHAPTER FIVE

Shafts, Wells, and Cavities



AERIAL VIEW OF GIZA PLATEAU (PD)

Precisely cut wells, shafts, and underground channels connecting the pyramids to the Nile River



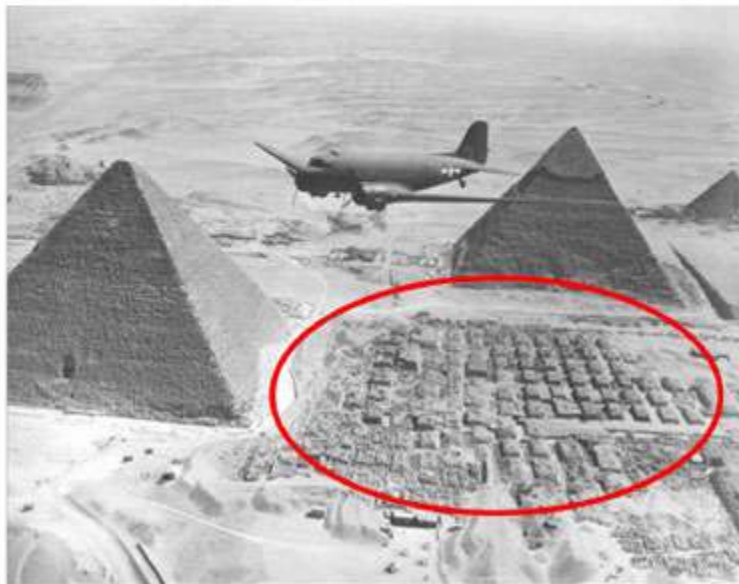
113

MORE SHAFTS INSIDE CHAMBERS



114

INSIDE CHAMBER LOOKING UP TO
OPENING TO THE OUTSIDE



115

AERIAL VIEW OF THE MOUNDS THAT SHOW THE SHAFTS (SG)

No. 113 Inside the chamber another shaft goes down into yet another chamber

No. 114 A photo taken inside a raised mound as shown in No. 115. The four-foot rectangular hole opens onto a chamber that is approximately sixteen-feet square. The view is looking up to the sky through the small rectangular hole shown in No. 114. From the top of the pyramid we see the raised mounds and the patterns at the top of the mounds. Most of the interiors are made of the same roughly cut rock with large amounts of salt deposited on walls and ceilings. Small passages were cut vertically and horizontally, tying the chambers together.

No. 115 This older photo shows the raised mounds (in red oval) that were all laid out in an organized pattern. This aerial view shows clearly how large an area these mounds covered on the Giza Plateau. Nothing was found in these chambers.



SYSTEM OF SHAFTS AND WELLS

116



MORE SHAFTS AND WELLS

117



PRECISELY CUT RECTANGULAR SHAFTS

118

No. 116 Shows a system of shafts and wells around the base of the Great Pyramid. This system is connected to underground channels and more shafts.

No. 117 More shafts and wells that surround the pyramid area on the Giza plateau.

No. 118 Shows an area of precisely-cut, three-foot rectangular holes in solid limestone bedrock. Over the years I asked different guides what was down inside all the shafts and holes that riddled the Giza Plateau. I was considering getting some climbing gear to see for myself. I planned to take cameras and get pictures of where the shafts led. We had been able to climb down inside a few that had been broken open, but I wanted to go as deep as possible.

I always got the same story from the guides. “Big snakes. Really big snakes that could eat you.” They told us stories of people and animals disappearing. They seemed really adamant. Needless to say, when the crew heard about snakes big enough to eat them they were reluctant to explore the holes. That experience is still on my bucket list. I continued to ask questions about the underground connections and passages that honeycomb the Giza Plateau.

Knowing that underground tunnels that would have connected the pyramids to the Nile River gives my hypothesis a real boost. An ample source of water that could be directed to fill any of these enormous cavities, or a system of shafts, gives more credibility to the concept that the Giza Plateau could be similar to what we would call a massive public works project. This constant source of power was distributed through the water and was available to all those who lived along the banks of the great River Nile.



ACCESS TO HORIZONTAL
UNDERGROUND PASSAGE

119



VIEW FROM INSIDE CHANNEL
LOOKING AT GREAT PYRAMID

120



INSIDE UNDERGROUND HORIZONTAL
MULTI-DIRECTIONAL PASSAGE

121



FOUR-FOOT SQUARE OPENINGS
CUT INTO SOLID LIMESTONE

122

No. 119 This huge cavity was partly filled with sand, allowing us to walk down and see how some of the passages connected underground. No. 121 was taken inside at the bottom of the huge cavity in the Earth.

No. 120 Looking back up at the Great Pyramid we can see the close proximity of the shafts to the pyramid area.

No. 121 Some unusual chemistry could take place when these passages intersect in unusual ways. Two different types of liquids or gases could combine at different intersections inside these tunnels and chambers.

No. 122 These two-foot square holes were cut into solid limestone and are located in the edge of the plateau approximately 100 feet from where the Nile once flowed. These could have acted as exhaust vents or oxygen intake conduits.



DEEP CHAMBER WITH INTERSECTING PASSAGE

123



ENORMOUS RECTANGULAR CAVITY

124



TYPICAL CAVITY WITH INTERSECTING
PASSAGEWAYS NEAR THE BOTTOM

125



ANOTHER ENORMOUS DEEP RECTANGULAR
CAVITY CUT INTO THE SOLID BEDROCK

126

No. 123 Intersecting passages noted by the red circles. This is another unusual chamber with two or three intersecting passages. You can only stand up in the chambers. You have to crawl in the connecting passages. These were not meant for humans to move around in. If you look close (in red circle) to the right of the picture a sharp angled opening to a passage is visible.

No. 124 There are numerous large cavities cut into the solid limestone plateau with small openings that lead to other underground passages. Some

are at different levels, including the bottom of the cavity. Some of the passages our team viewed connect to large cavities.

No. 125 This similar looking pit was cut into the rock and has a large interconnecting passageway at the bottom.

No. 126 The Nile River is in the background, and we see large holes in the foreground. The back of the head of the Sphinx (red circle) is also visible in the upper left background. These large cavities are in close proximity to the pyramids. This is typical of the pyramid complexes I have visited. These huge open chambers could easily be for water storage containment for future use in the pyramids. The River Nile was close by for easy access to water. A large volume of water could travel through one of these passageways a long distance underground to service the pyramids and fill large chambers.



ENORMOUS CAVITY THAT HAS BEEN EXTENDED TO ADD MORE CAPACITY

127



ANOTHER ENORMOUS CAVITY WITH A PATTERN OF HOLES CUT INTO THE SIDES

128



UNUSUAL INTERSECTING PASSAGES

129



ANOTHER EXAMPLE OF LARGE CAVITIES WITH INTERSECTING PASSAGES

130

No. 127 Note the stone extension that was added onto this hole (inside red oval). Note how the hole was enlarged by adding a stone wall on top of the ground level. Making the hole larger increases the capacity of water, or some other fluid, that could be contained inside. This would also increase the pressure and force liquid in any direction desired.

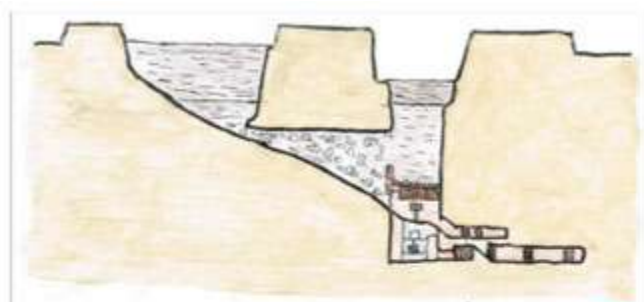
No. 128 Typical “holes” found around the pyramids at Saqqara. This particular hole is approximately thirty-feet square and is typical of the cavities and shafts on the Giza Plateau. The pattern of recessed holes could have marked water levels as a means of measurement.

No. 129 Shows typical intersecting passages (red arrow) with unusual passages and chambers underground that had been shaped with much precision. This is evidence of a well conceived and well executed grand plan. I believe this is all part of a massive industrial complex.

No. 130 Deep intersecting passages (red arrow). The heavy erosion near the top could be the reason the walls were restored, as seen in No. 127, to keep the size of the cavity the same if they were used a measurement for the amount of water. Note the series of holes in No. 128.

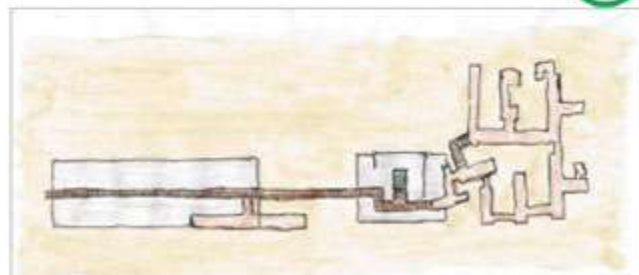


HUGE CAVITY AT SAQQARA COMPLEX



CROSS SECTION OF THE EXCAVATED CAVITY

132



FLOOR PLAN OF THE SAME
UNDERGROUND CAVITY

133

131

No. 131 Note the person (inside the red circle) standing near the edge of the huge hole. This shows the enormous size of some of the cavities. Some of these openings are big enough to drop a house inside. Holes have been drilled into the walls. These would work well to measure liquid levels to indicate how much pressure was available or needed. The guides who work on the Giza Plateau say the cavities in the ground are mastaba tombs, meaning someone was once buried inside that cavity or shaft. When asked where the bodies are, the guides say they were “removed by grave robbers.” When I asked why they needed such a large cavity for only one body, they insisted that the size of the cavity was an indication of the importance of the person. Small holes were for common people and huge holes were for the wealthy.

No bodies or human remains have been found in excavations of these shafts or chambers. Note in the cross section in No. 132 what it would look like if all the sand was removed. The shaft appears to be connected underground to another large cavity; within and below that there are shafts and passages with small compartments about 100 feet below the surface.

No. 132 A cross section of an open cavity in the Earth. This indicates the huge size of some of these cavities and how elaborate the underground part that we can't see actually is. It appears that there are two open cavities that connect underground with passageways and chambers at the lowest part of the excavation that are much smaller. The large amount of water above these small passages would create pressure and force water long distances underground and uphill. Note the maze of small passages in No. 133 that are located beneath the huge cavity.

No. 133 Shows a floor plan of an unusual system of passages and small chambers. Dead-end passages with stairs that lead to different levels are visible. The entire underground system is interconnected.



EXCAVATION SITE ON GIZA PLATEAU

No. 134 There are so many unexplained sites on the Giza Plateau. Every time I have visited there are excavations underway. Teams of scientists are using Ground Penetrating Radar, looking for underground chambers, hoping for new discoveries. On the day this photo was taken we encountered an excavation underway. It was under the direction of Dr. Mark Lehner, PhD, who is a noted Egyptologist who has worked in Egypt for many years. Three guards were present.

The workers used the same type of basket to remove sand that's been done for thousands of years. Archeologists the world over use small tools and a patient hand. Only a small quantity of sand or dirt can be removed at a time

and the archeologists are looking for small clues or fragile fragments that indicate proximity to something important. I have never observed any mechanical digging equipment near any pyramid site, so I guess the hand-carried basket and slow and steady work is still the best way.

When our small group arrived at the site (inside red oval) we were quickly told to move away, and were not permitted to photograph. We left disappointed but respected their wishes. We walked away and were deciding where to go next. Realizing that it was noon we thought about lunch. Then we noticed that the three guards were leaving the dig site, likely to have lunch themselves. Only the two Egyptian workers remained. We immediately went back to the site, tipped the two workers, and took many pictures.



135

CAYCE BROWN PHOTOGRAPHING WELL SHAFTS ON THE GIZA PLATEAU



136

SHAFT UNDER EXCAVATION



137

EXCAVATED SHAFT

No. 135 My son Cayce was the photographer on this trip in 2006. He is filming the workers as we returned to the excavation site. You can see the hand-carried baskets (inside red oval) that are still used today to remove sand and debris from the shafts.

No. 136 This shaft was the one being excavated. Note how carefully and precisely cut the sides of the shaft are.

No. 137 This shaft has been completely excavated and is a short distance from the one that was in the process of excavation. It is more than 100 feet deep. The two rope ladders in the photo are the only access down into the shaft. This is the same shaft Dr. Mark Lehner climbed up in the video mentioned earlier. It is only accessible by rope ladders cut into the limestone with remarkable precision and accuracy. There was definitely a grand plan for all the work that was involved in the enormous pyramid complex. The entire Giza Plateau is riddled with deep shafts with small passageways near the bottom of them.



DEEP WELL SHAFT WITH PROTECTIVE GRATE

138



AUTHOR DROPPING A STONE INTO AN
EXTREMELY DEEP RECTANGULAR SHAFT

139

In 1978 our personal guide, Hefnawi, known as “the Champion,” told me that when he was growing up on the Giza Plateau he and his friends would climb into some of the holes and tunnels. He said they would crawl underground and come up inside a pyramid. The whole area of the Giza Plateau was honeycombed with passageways and tunnels. Even as children, they usually had to crawl as the passageways were too small to stand up inside.

To my great sadness, when I visited Egypt in 2006 our beloved guide had passed away a few years earlier. A monument had been created in his honor in the village of Nazlet El Samaan at the base of the Giza Plateau where he

was born, lived, and finally died. I met with his son who had taken over Hefnawi's guide business. I asked him about the underground passages that connect the pyramids. He confirmed that he too had crawled in a passageway and come up inside a pyramid when he was a boy.

Hefnawi earned his name as the Champion because in the 1950s and 1960s he was able to run up and down the pyramid in the shortest amount of time—five minutes up and two minutes down—barefoot. My first trip to the top took thirty minutes up and thirty minutes down. He began in the 1940s and became a tourist attraction, performing for many foreign dignitaries.

He invited us to dinner several times, but the crew was worried they might get sick, so we declined. He finally insisted so we could meet his whole family. I had to tell him they were afraid of getting sick. He looked shocked and said, "I personally guarantee that no one will get sick." We accepted his invitation, and true to his word, no one got sick. It was an evening I will never forget. I saw pictures in his home of Hefnawi standing next to Nikita Khrushchev, John Kennedy, Lyndon Johnson, and many more. He was a big hero in his country.

No. 138 The image shows a deep well shaft that has been covered with a grate to prevent someone from falling inside.

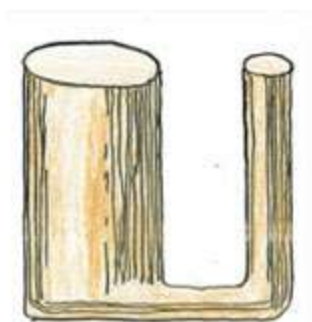
No. 139 Shows the author dropping a stone into a deep well shaft. After dropping something into a deep shaft, you wait a few seconds and you hear the object hit the bottom. I remember thinking that it was taking a very long time to reach the bottom. To my surprise, I never heard the stone hit bottom. The photo shows that I am standing about sixty feet away from the Great Pyramid. This shaft was different because it was so large—about seven feet square—and very deep and right next to the Great Pyramid. Most of the hundreds of shafts that permeate the area are considerably smaller and not

as deep. The other shafts seem to be connected to empty chambers that are in turn inter-connected with small passageways.



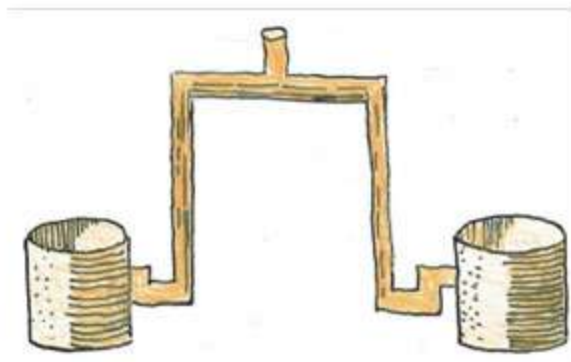
140

LARGE CAVITY USED AS A "HOLDING TANK" TO ELEVATE WATER TO HIGHER LEVELS



141

17TH CENTURY WATER ELEVATING DEVICE



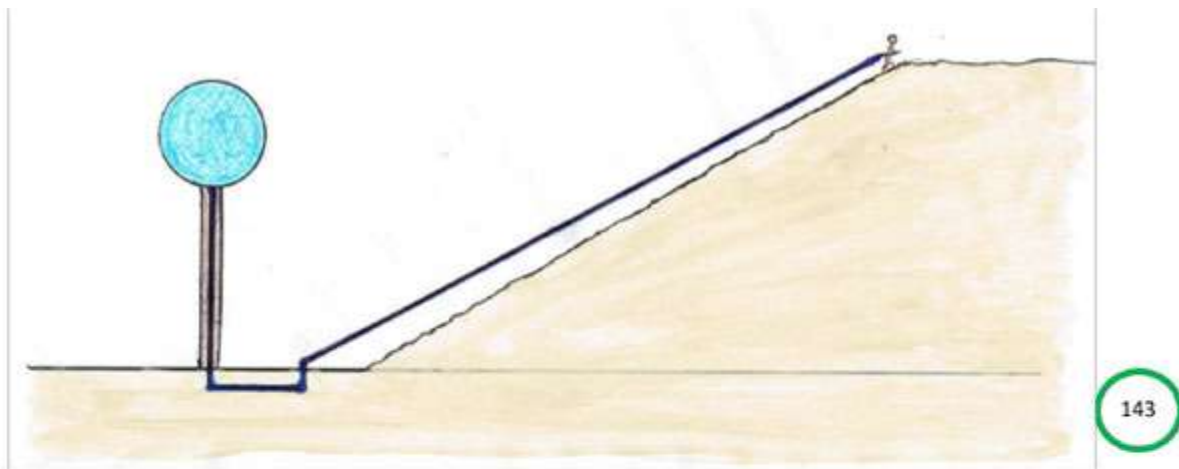
142

ANOTHER 17TH CENTURY WATER ELEVATING DEVICE

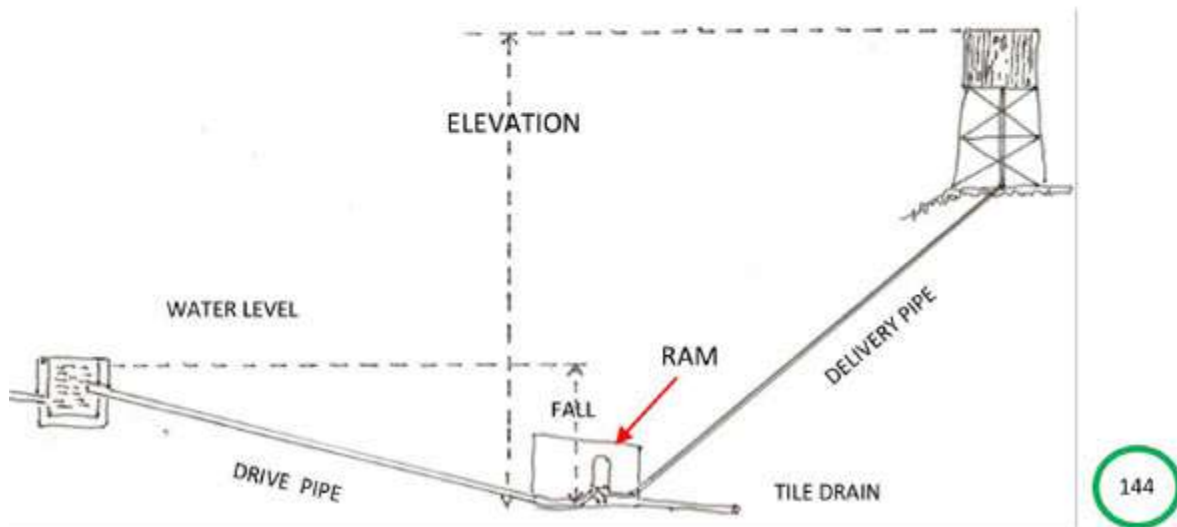
No. 140 The Giza Plateau, as well as other pyramid complexes, is surrounded with large rectangular cavities. Some of them are enormous. Near the bottom there are small channels that intersect the walls. There are many rectangular cavities of all sizes that have openings at the bottom. The photo shows how this large rectangular cavity was added onto with smaller

blocks to make it deeper and larger, which would have increased the pressure. There are many examples where the cavities have been added onto to increase their capacity. A large cavity filled with water could create enough controlled pressure to push water uphill.

Nos. 141 & 142 I ran across some 17th century drawings that show how to elevate water. The process works by filling the larger reservoir with water so the pressure pushes the water through the smaller pipes.



MODERN EXAMPLE OF ELEVATING FROM A WATER TOWER (JB)



EXAMPLE OF ELEVATING WATER THROUGH HYDROLIC RAM PUMP TECHNOLOGY

No. 143 This shows the familiar example of an elevated water tank. We have often seen water towers along highways. Small communities still use this simple technology for creating water pressure to service homes and businesses. No external energy is used to move the water. The pressure from the elevated tank pushes water through a small passage great distances and can elevate the water higher than the original water source as seen in this example. There are many examples on the Giza Plateau where this example could apply.

It's easy to see the water tower because it is above ground. I imagine with all the possibilities of chambers, passages, wells, and shafts that honeycomb the surrounding areas of the pyramid complexes, similar configurations exist. This would have made it possible to have water underground in unique ways, providing a supply of water coming from the Nile River to circulate through the pyramids.

No. 144 Shows an image of a Hydraulic Ram Pump technology that has been known for many years. A small supply of water flows from ground level through the three-inch drive pipe to the ram pump, which is a container with a simple "flapper" door that moves back and forth when the water passes through. This forces the water up hill through a one-inch pipe that can fill large containers as shown. The pump works without energy and will run continuously until stopped. I first read about this in Mother Earth News. Many people who live off the grid use this system. Surely the Egyptians also knew how to use water in this way.

CHAPTER SIX

Typical Egyptian Pyramids



1978 PHOTO TAKEN BY AUTHOR
FROM THE TOP OF THE GREAT PYRMAID



RED (NORTH) PYRAMID OF DASHUR

145



BENT PYRAMID OF DASHUR

146



MENKAURE PYRAMID AT GIZA

147



STEP PYRAMID OF SAQQARA

148

The similarities among Egyptian pyramids is amazing. They were all built along the banks of the Nile, all 138 that are known. They all had connections to the river, and all were made from the same materials. The pyramids are similar in design, with entrance in the same location. All have Descending Passageways slanted downward at an angle of 26 degrees, and all the passageways are approximately four-feet square. All of the Descending Passages are on the north side of the pyramids. Likewise, all the pyramids have small interior chambers that are lined with granite. The walls are plain and no original burials or treasures have been found in any pyramid. Significantly, all have physical evidence that the Nile once flowed through them.

No. 145 The Red Pyramid that is sometimes referred to as the North Pyramid. It is similar in size and shape to the Great Pyramid. (Photo credit: Jason Fowler/Foter/ CC BY-NC-SA).

No. 146 The so-called Bent Pyramid because of its unusual angle of slope on the exterior sides. (Photo credit: av320phile/Foter/CC BY-NC-SA).

No. 147 The smallest of the three pyramids on the Giza Plateau that is similar in shape to the Great Pyramid. (Photo credit: future15pic/Foter/CC BY-NC-ND).

No. 148 The Step Pyramid derives its name from the steps that make up the exterior. (Photo credit: Ed Yourdon/Foter/ CC BY-NC-SA).



149

RED (NORTH) PYRAMID SHOWS A PYRAMID TYPICAL ENTRANCE



150

INTERIOR PASSAGE INSIDE PYRAMID



151

LOOKING DOWN NARROW DESCENDING PASSAGE

No. 149 The Red Pyramid, also called the North Pyramid. The photo shows the typical pyramid entrance (inside red circle) that is about one-third of the way up the face of the pyramid. The entrance is 175 feet from ground level and a very difficult climb. What would be the purpose of making the entrance so high?

No. 150 This image shows a typical passage inside the pyramid that is about five feet tall and three feet wide.

No. 151 Most pyramids have steep angular passageways. This photo was taken at the bottom of a 300-foot Descending Passage looking up to the entrance. The passage slopes at the familiar angle of 26 degrees. Why place the entrance half way up the side of the structure only to travel back down and deep under the base of the pyramid?



152

ERODED PYRAMID THAT IS ATTRIBUTED BY EGYPTOLOGISTS TO PHAROAH TITI



OUTSIDE ENTRANCE TO
TYPICAL DESCENDING PASSAGE

153



LOOKING FROM INSIDE
"TITI" PYRAMID DESCENDING PASSAGE

154

No. 152 The Titi pyramid is in an eroded condition as are many of the Egyptian pyramids. There are only about twenty where the pyramid shape can actually be seen.

No. 153 The photo shows the entrance to the Titi pyramid. The entrances of most of the pyramids are almost identical in size and shape.

No. 154 This view is from the bottom of the entrance, looking up to the original entrance. Note how it is necessary to stoop over. Without the handrails and walking planks, which have been added for tourists, it would not be possible to navigate this passage. The downward angle in the pyramids is always 26 degrees, creating a very steep passageway, and the walls are always encrusted with salt.



ENTRANCE TO THIRD PYRAMID ON THE GIZA PLATEAU



TYPICAL DESCENDING PASSAGE

156



INTERIOR OF SECOND PYRAMID
ON GIZA PLATEAU

157

155

No. 155 The third pyramid of Giza, in addition to having a higher entrance (red circle) has a very small opening near the base. Note the steps that lead to the smaller, lower opening and the still-intact heavy granite casing stones. Seven layers remain; the rest have been removed over the years and used for other purposes. The exterior mantle of this pyramid is different. It is not smooth like most pyramids. The rounded granite facing stones are visible in the photo. Each one has a different shape, but they are all fitted tightly together, creating a solid exterior mantle. The reader will recall that granite's electrical properties create piezoelectricity.

No. 156 Most all of the descending passageways show major signs of mineral deposits, as can be seen in this photo. The walls and corners show signs of heavy corrosion. Handrails and wooden planks make it possible to navigate these narrow passageways.

No. 157 The Chepren pyramid, or the second of the Giza pyramids, has an unusual chamber with an intersection. The photo shows the ladder that leads into another sloping passage. Note the rough texture on the walls. They were never plastered, unlike the underground tombs found in the Valley of the Kings.



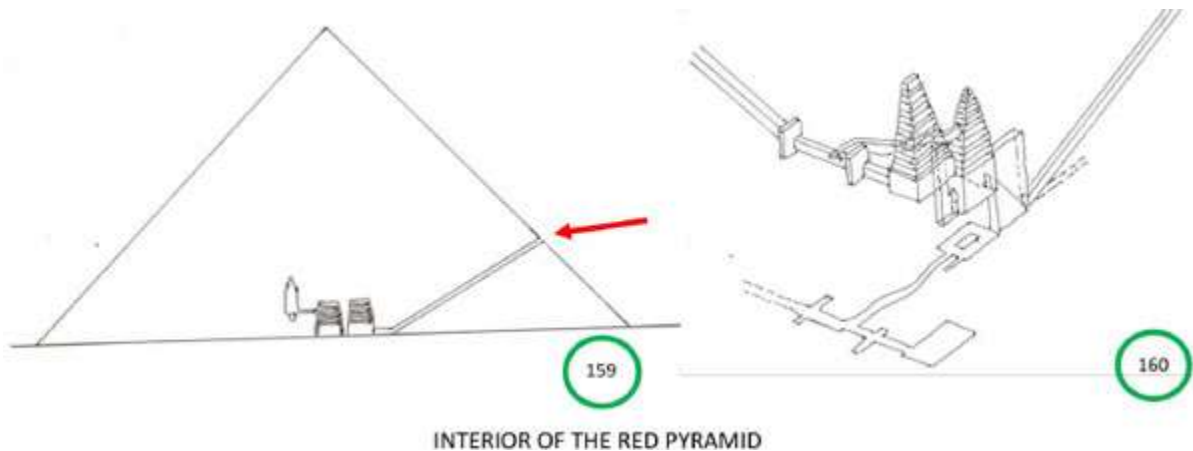
INTERCONNECTING PASSAGE IN THE SECOND (CHEPREN) PYRAMID ON THE GIZA PLATEAU

No. 158 In this photo, I am examining a mineral deposit with my assistant Bruce. Mineral samples confirmed that water from the Nile River was present in this pyramid. Note the similar encrustation on the walls. This passageway connects to a large interior chamber. Imagine how difficult it would be to navigate without walking planks, hand rails, or light. Notice there are no drawings, paintings, or colorful reliefs as will be seen in the images of actual tombs in later chapters. The interiors of tombs were spacious with plastered walls and detailed drawings and hieroglyphics that cover every available inch of the ceilings and walls in all the rooms and passages. It is still a mystery how the ancient Egyptians painted in such colorful and elaborate detail on the walls and ceilings of the tombs without light. No evidence or residue of fossil fuels from torches or candles has been found inside the tombs.

In stark contrast to the tomb interiors, the insides of the pyramids are always the same. They are heavily encrusted with sodium chloride up to

almost one-inch thick in some areas. This is the same level of salt that is present in the Nile River. It comes from the Mediterranean Sea. All the pyramids have steep 26-degree angled passageways that would be impossible to navigate without the handrails and walking planks and such small openings a person has to stoop and crouch to move through the roughly four-foot square opening. The real tombs have lots of rooms, level floors and halls that are easy to navigate. The rooms are intended to hold furniture and whatever the deceased believed would be necessary for a pleasant afterlife. The pyramids are always devoid of any decoration and do not seem like an inviting place to spend eternity.

The so-called burial chambers in the pyramids are deep under the physical shape of the pyramids. Most are susceptible to ground water exposure. Most of these chambers would be filled with water. Why would you bury your pharaoh in a place that you knew would be under water at some point? I find it difficult to accept the standard Egyptological explanation about the ancient Egyptians as it does not make logical sense. There are better explanations that are based on real evidence.



Nos. 159 & 160 The Red Pyramid has some unusual interior features. After a long climb on stairs that have been added to the outside face of the pyramid, the front entrance is reached about 200 feet up. Like all other pyramids, the entrance is about four-feet square and descends into the main

body of the pyramid at a 26-degree angle. This particular pyramid contains three rooms with vaulted ceilings; two are at ground level facing in one direction. The third is above the level of the other two and facing a different direction. They are connected by small passageways. All three vaulted chambers show indications that something very hot had taken place inside, leaving the black and burned stones seen in the images. The interior configuration is unusual for a pyramid as two of the chambers are at ground level and one is above. It makes no sense to climb up the outside of the pyramid only to go back down the long four-foot by four-foot Descending Passage at an angle of 26-degrees shown in No. 159 (red arrow) when the so-called burial chamber was at ground level.

Nos. 161, 162, 163 The expanse of these typical gabled ceilings is dramatic and similar to the Grand Gallery in the Great Pyramid, but much smaller. The corbels have a similar shape, and the dark burn stains were present on all of the corbels, also similar to the Great Pyramid. These corbeled ceilings could act as oscillating chambers, similar to the Grand Gallery in the Great Pyramid.

At the end of the first room there is now a modern wooden stairway that rises to another level, and there is another room with a corbeled ceiling that is connected to a third room that also has a corbeled ceiling.



VAULTED CEILING NO 1

161



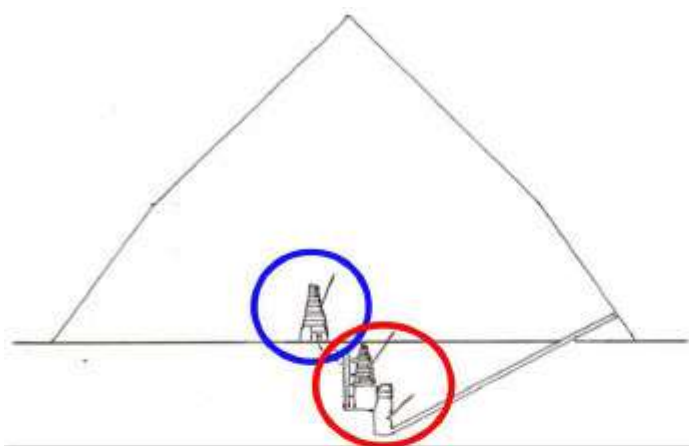
VAULTED CEILING NO 2

162

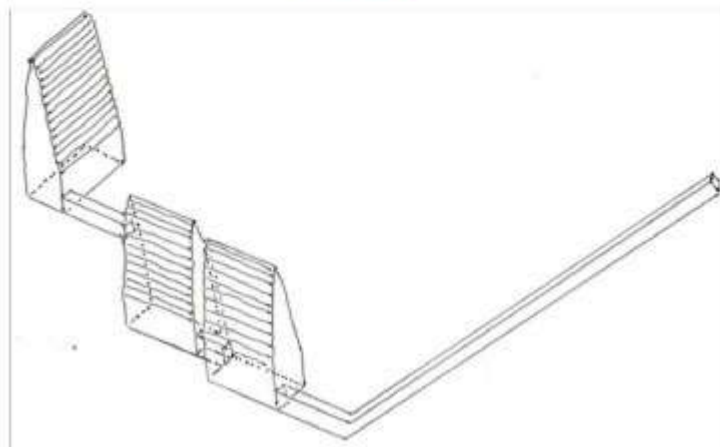


VAULTED CEILING NO 3

163



164



165

INTERIOR OF "BENT " PYRAMID

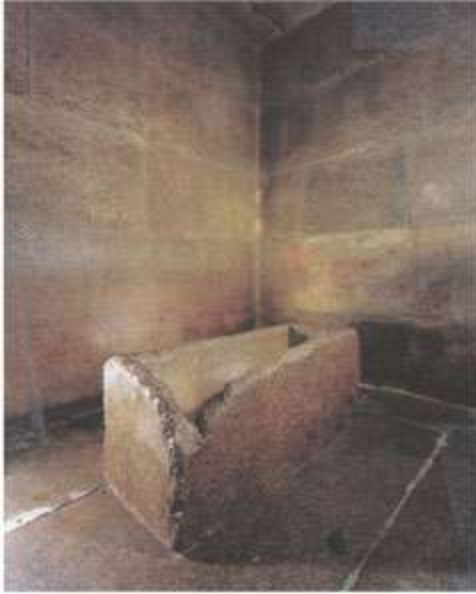
The interiors of the Red Pyramid and the Bent Pyramid are both unusual, and the shape of the corbeled ceilings are similar to the three photos on the

previous page. The multi-room vaulted ceilings seen inside these structures are rare and have similar characteristics to the Great Pyramid, especially the dark brown stains that are etched into the ceiling and walls. In the Bent Pyramid, one chamber is above ground level (blue circle) and two are below ground level (red circle). The 26-degree Ascending Passage goes below the ground. In the Bent Pyramid cross section the Descending Passage, which is also at a 26-degree angle, goes deep below the pyramid and connects to one of the chambers.

I do know that pyramid energy, or subtle energy as modern science likes to call it, exists. This has been proven by numerous patents that have been issued. The effect is due to the shape of the pyramid—the 52-degree angle—and the alignment to the Earth’s magnetic field and Earth’s rotation. I would be willing to wager that the Bent Pyramid, with its two differently angled sides, could have its own specific energy field, radiating its own subtle energy. I believe the pyramid shape in combination with the low frequency electricity known as telluric current, that moves constantly in the ground and under the oceans, powers the pyramid shape. I believe the shape of the pyramid, when aligned to Earth’s magnetic field, creates a portal for electricity to escape out of the ground and pass through the pyramid.

No. 164 This image is a cross-cut drawing of the so-called Bent Pyramid at Dashur. Note the one ground level chamber and the two chambers that are below ground level and connect to the Descending Passage.

No. 165 This is a three-dimensional view of the interior of the Bent Pyramid and the connecting passages and compartments.



EMPTY GRANITE VESSEL INSIDE THE
"KING'S CHAMBER" IN THE GREAT PYRAMID



TYPICAL PYRAMID INTERIOR



INSIDE TETI PYRAMID PASSAGE
FIVE FEET TALL AND FOUR FEET WIDE



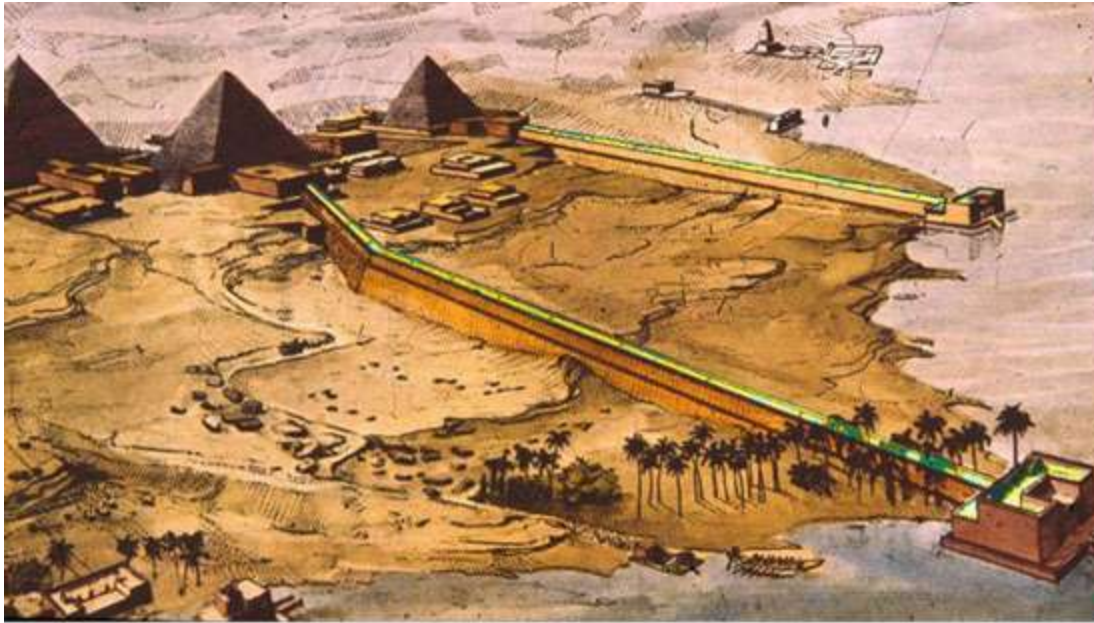
QUEEN'S CHAMBER IN GREAT PYRAMID

No. 166 The inside of the King's Chamber in the Great Pyramid has darkly stained granite walls, ceilings, and floors. There are no paintings, colorful reliefs, or hieroglyphics to accompany the king in the afterlife.

No. 167 Another empty chamber inside of the second Giza pyramid. Sodium chloride was found on the walls and ceilings, but nothing else.

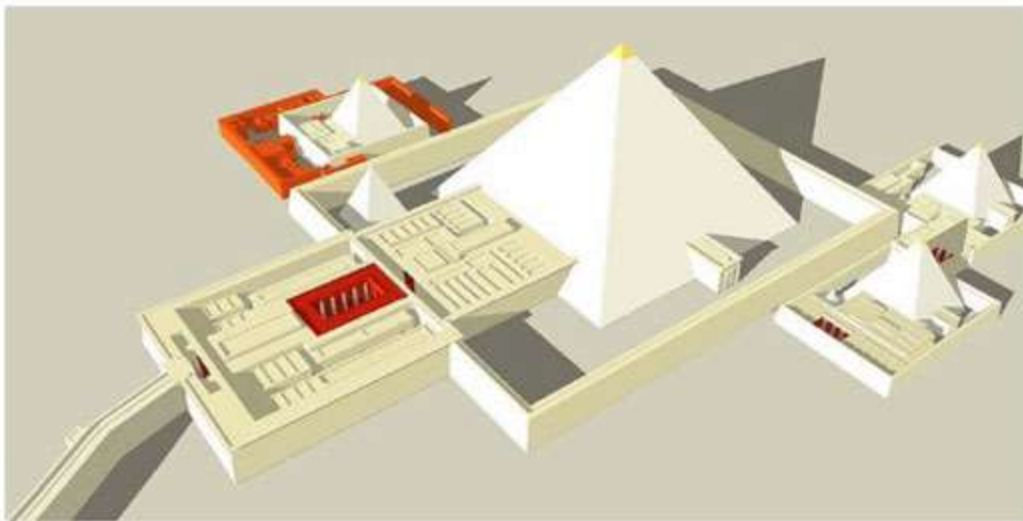
No. 168 This image shows a typical passage in a pyramid that is not large enough to walk through comfortably without stooping over. The walls are bare.

No. 169 The Queen's Chamber in the Great Pyramid has barren walls. The so-called "niche" shows an original opening with a small passage. It is no longer possible to enter as rocks are falling inside, and it could be very dangerous.



170

LUDWIG BORCHARDT'S RECONSTRUCTION OF THE ABUSIR PYRAMIDS,
SHOWING LONG CAUSEWAYS THAT CONNECT TO THE NILE



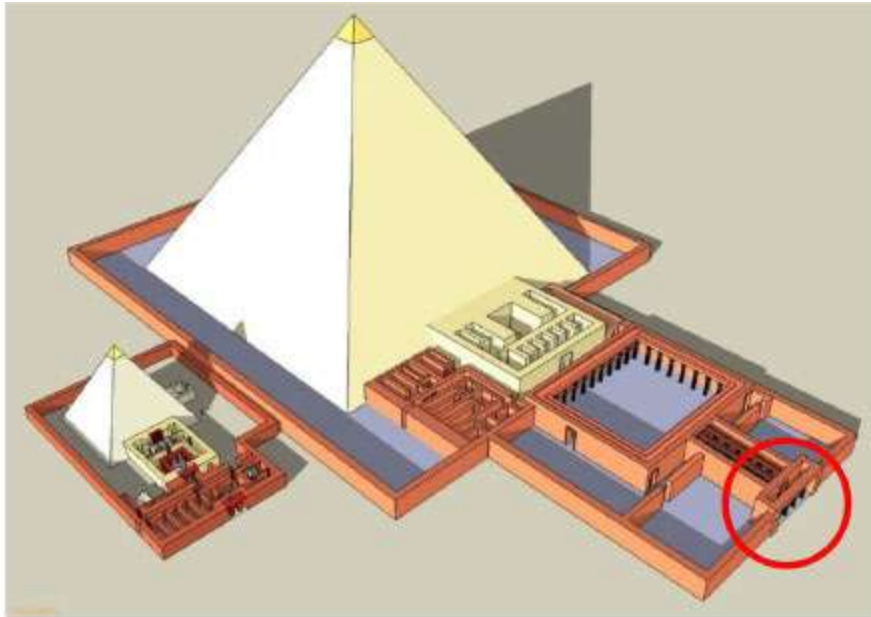
171

RECONSTRUCTION OF PEPI II COMPLEX SAQQARA (CC SA 3.0)

When we see Egyptian pyramids today only a few are still relatively intact, and much of the outside structures are missing. Therefore we must rely on reconstructed drawings to understand the original concept and design. Before its diversion the Nile would have flowed through the lower temples of these complexes.

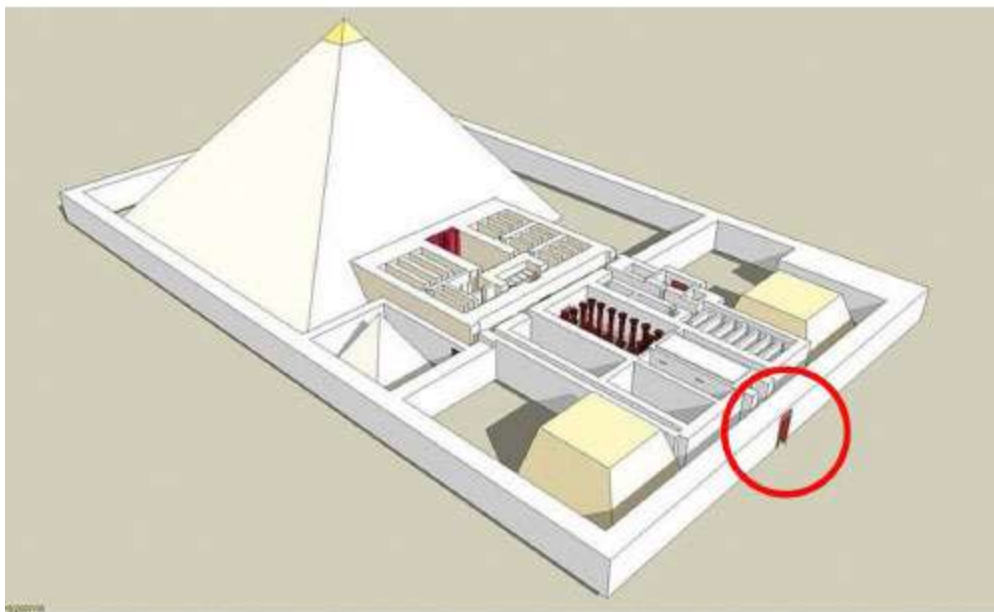
No. 170 Ludwig Borchardt was a German Egyptologist and architect. He was part of the excavations at Abusir, Amarna in the late 1800s and is most noted for his work at Abu Ghurab and the Temple of Niuserre. However, he is also famously credited with finding the famous bust of Nefertiti, which is in the museum in the former East Berlin. Borchardt's reconstruction drawing shows the long causeways that are attached to each of the pyramid complexes at Abusir. Many other structures that surround the pyramids are also visible, which I believe could be an integral part of their operation. All the pyramid complexes were built above the level of the river, which would allow whatever liquid substance was produced inside to flow downhill into the river.

No. 171 Another artist's computer-generated reconstruction of the pyramid complex of Pepi II at Saqqara that shows the attached structures, which no longer exist except for the foundations and some remnants of walls. (Author Neithsabes CC 3.0 SA).



ABUSIR PYRAMID OF NEFERIRKARE KHENTAKAOUS

172



PYRAMID OF DJEDKARE-ISESI AT SAQQARA

173

The numerous exterior structures of the pyramid complex can clearly be seen from the reconstructed drawings. The complexes are much more complicated than the ruined sites would allow us to imagine. The one major feature they have in common is the connection to water. I can prove that water from the Nile River was present inside the pyramids because of the

salt analysis from passages and chambers that was conducted by Gus Patzner on our 1978 team.

No. 172 This computer-generated reconstruction of the Abusir pyramid complex shows the similarities of the outside attached structures. This drawing does not show the original causeway that connected to the Nile, but the connecting point is visible (red circle).

(Author: Neithsabes BY-SA-CC 3.0).

No. 173 I believe the complex structured systems allowed different pyramids to have the ability to process water and energy in different ways. The causeway is not shown in the drawing, but the connecting point is visible here too (red circle). Many different chambers are visible as well as numerous columns that made up the complex. (Author: Neithsabes BY-SA-CC 3.0).



AERIAL VIEW OF SAQQARA COMPLEX
& STEP PYRAMID

174



STEP PYRAMID OF SAQQARA

175



AERIAL VIEW OF THE SAQQARA COMPLEX (TE)

176

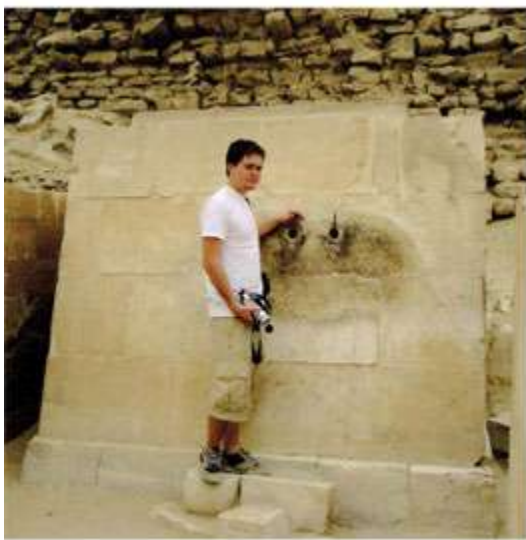
No. 174 The Saqqara complex can be seen in this aerial view (in red circle) and the dark drop off on the right side of the image shows where the Nile River once flowed.

(Image Google Earth).

No. 175 Egyptologists believe that the Step Pyramid of Saqqara was the first pyramid built during the reign of Djoser in 2630 BCE. According to the traditionally accepted dating system it would be older than the Great Pyramid. The exterior is crumbling, but you can clearly see the multi-level design that creates the stepped look (red arrow).

No. 176 The image shows the Saqqara complex and the surrounding area, which is filled with numerous shafts, underground passages, and compartments. Smaller pyramids seem to be arranged in an organized fashion, with open cavities and underground passages similar to the Giza Plateau. These arrangements create what I would call an industrial complex.

(Image Tour Egypt.net).



CAYCE BROWN IN FRONT OF OPENING
WHERE THE STATUE SEEMS TO LOOK OUT

177



PHARAOH DJOSER PEERING OUT AT
CIRCUMPOLAR STARS (CB)

178

The day at Saqqara was long and hot, and we sure felt like having a beer. Alcohol is hard to come by in Egypt outside of hotels as alcohol is forbidden to Muslims. I asked our driver, who we hired for the day, if he knew where we could buy a six-pack of beer. His first response was that he knew nothing. It was about a thirty-minute ride back to the hotel. After

about five more minutes I asked him again, and said I would offer ten more dollars if he might suggest a place where we could buy some beer. He was silent for a couple of minutes, then said the thought he might know of a place.

We drove through parts of the old city and down a narrow alley in a poorly maintained area. We stopped in the alley. He said he would be right back. Cayce and I waited for his return. Many thoughts went through my mind as I sat in that strange car in an alley in a poor neighborhood in a foreign country. At that time, Egyptians did not like the leaders of our government. In fact, when we were asked, my son Cayce and I said we were Canadian. Our driver returned in about five minutes, but without beer. I asked what happened. He said to wait. We waited another three minutes and a basket was slowly lowered on a rope from three stories up and stopped by my open car window. He said to place the money in the basket. I did as ordered and the basket was pulled back up. Shortly the basket was lowered again, this time containing a six-pack of Egyptian Stella beer. We saw no one and they did not see us.

The driver was quiet on the way back to our hotel. The Sun was sinking toward the horizon as we climbed the four flights of stairs to our apartment. Our quarters had a walled patio more than a thousand feet square with a view of the Giza Plateau and at the same level as the eyes of the Sphinx. I believe I could have hit the Sphinx with a rock it seemed that close. We were able to observe the entire Giza Plateau from our patio. Cayce and I spent the rest of that evening watching the Sun set behind the pyramids and enjoying our beer.

No. 177 Cayce Brown is standing next to a “peep” hole that was carved into the stone wall of what was once the exterior of the pyramid. When you look inside you see the statue of Djoser peering back at you.

No. 178 The statue of the pharaoh seems to be looking upward through the holes toward the stars for all eternity.

CHAPTER SEVEN

Mineral Analysis of Past Presence Of Water from the Nile



GUS PATZNER, MINERALOGIST

TESTING SAMPLES FROM GIZA IN 1978

When I began educating myself about pyramids, and when several different authors mentioned large encrustations of sodium chloride, or plain salt, in

passageways inside the Great Pyramid, that seemed odd. Where did the deposits come from and how did they accumulate? As it turns out, most pyramids in Egypt are located where the salty water from the Mediterranean Sea and the fresh water of the Nile River meet. One of my main objectives was to prove that water from the Nile River at one time in ancient past flowed both in and out of the pyramids that were along the river.

Since physical evidence was my top priority we had to properly document our findings as soon as possible. Prior to traveling to Egypt, Gus Patzner, our team mineralogist, provided me with a list of all the materials he needed to examine and analyze while we were in Egypt. I wanted to know on a daily basis if we were on the right track. Our time in Egypt was limited, and I thought a daily analysis would suffice.

In 1978 our party of eight, with our thirty-eight pieces of luggage, went through four international airports and our luggage was never opened or searched. All the chemicals, test tubes, and special parts necessary for testing mineral samples were packed into one medium-sized suitcase, since this equipment was not easily available at the time in Egypt. We made careful lists weeks before we left so we wouldn't forget anything important. This planning paid off as we had what we needed to accomplish our goals.

We set up a homemade laboratory in our hotel suite, much to the surprise of the housekeeping staff at the Mena House. We had a large enclosed patio with a view of the Great Pyramid. The lab was set up just off the patio for ventilation purposes. Housekeeping apparently became used to the idea as no one complained or asked us to remove our setup.

Through proper chemical analysis, old mineral deposits revealed their history. Part of my mission in 1978 was to analyze encrustations of mineral deposits from various locations inside the pyramids and their various

chambers, passages, and causeways, and from old Nile locations and various surrounding pyramids. We examined about one hundred samples. Our conclusion was that water from the Nile had coursed through the pyramids in earlier times.

No. 179 Examining mineral deposits on the causeway to the Sphinx.

No. 180 Examining unusual stains inside chambers that are inside structures near the location of the Chephren (second) pyramid at Giza.



EXAMINING MINERAL DEPOSITS ONSITE AT GIZA

179



POINTING TO LEVEL STAIN ON WALL
INSIDE A STRUCTURE ON THE GIZA PLATEAU

180



181

MINIATURE COMPARTMENTS INSIDE A STRUCTURE SOUTH OF THE GIZA PYRAMID COMPLEX



182

MINERAL DEPOSITS ON THE WALL OF A STRUCTURE ON THE GIZA PLATEAU

No. 181 Many structures that surround the pyramids contain unusual organized compartments. I am looking into one of the compartments, searching for mineral deposits. We examined samples from each compartment in order to identify any differences. We were looking for

traces of possible chemical reactions that could have occurred thousands of years ago. This particular chamber was close to the pyramids and was filled with water from the Nile at one time in the ancient past.

No. 182 My assistant Bruce Martel and I are examining below and above what appear to be two different surfaces with stained areas. It looked like a liquid level stain. We saw this kind of stain in many above ground chambers that were carved in solid limestone. The stains varied in height from the floor in different chambers and compartments.



AUTHOR EXAMINING INTERSECTING CHANNELS
OUTSIDE AND NEAR THE GREAT PYRAMID

183



AUTHOR INVESTIGATING SAMPLES
INSIDE PYRAMID OF UNAS

184

No. 183 I was always amazed by how strangely the underground channels were constructed as can be seen in the photograph. I crawled down into intersecting channels to collect mineral samples. The channels went in all directions, including up and down. There were only a few places where a person could actually stand. It was obvious that these channels were never designed for human beings to navigate. They were created for a specific purpose. A great deal of physical labor was required in the distant past to create this elaborate underground system of channels carved into solid bedrock.

No. 184 Under the watchful eye of an Egyptian guard, I examined mineral samples near the floor inside the pyramid of Unas in Saqqara, which is about twenty miles south of the Giza Plateau.

No. 185 Author and our guide, Hefnawi, the Champion, examining mineral deposits in 1978. He was fascinated with what we were doing and wanted to help with our mission. We spent ten wonderful days together.

No. 186 Author examining soil samples near a pyramid complex.



AUTHOR EXAMINING SOIL SAMPLES

185



EXAMINING MORE SAMPLES

186



EXAMINING SAMPLES AT THE SERAPEUM

187



SAMPLES EXAMINED OUTSIDE
NEAR THE PYRAMIDS AT SAQQARA

188

The idea that water from the Nile circulated through the pyramids seems to fit easily with the Great Pyramid and the extensive area of honeycombed shafts and wells that surround the area. We traveled to other pyramid complexes to see if we would get the same results from our mineral analysis. I needed to verify this to support my hypothesis. The Saqqara site is home to several pyramid complexes. They all have similar shafts and cavities that had been cut into solid bedrock. These shafts and cavities are similar to the surrounding areas of the Great Pyramid. We examined many samples from different spots and photographed the exact locations where the samples were examined.

No one really knows how old the pyramids are as stone can't be carbon dated. The opinion of traditional Egyptologists is that they were built about 4,500 years ago. However, new evidence from alternative scholars in other disciplines suggests they could be at least as old as 12,500 years. At a 2013 scientific conference of archeologists, physicists, engineers, and biologists from eleven countries evidence, reliably dated the pyramid in Bosnia to a

remarkable age of 29,000 years. I believe pyramid technology came first and over millennia the other unique building and underground structures developed. I believe tombs were built later around complexes, simple ones, not for important Egyptians. There are many small mausoleum type structures that were built over thousands of years. Saqqara is considered to be one of the oldest pyramid sites

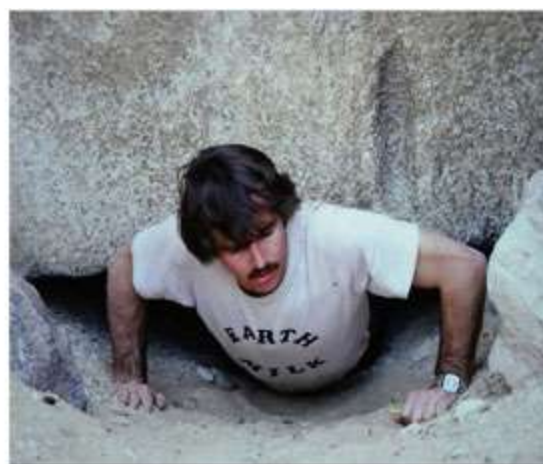
No. 187 The author is examining samples from underground cavern near Saqqara known as the Serapeum, also called the Tomb of the Bulls.

No. 188 There are many below ground chambers with no roof systems surrounding the pyramid complex at Saqqara. It appears that they were designed without roofs. I was examining below-grade mineral deposits.



AUTHOR EXAMINING ANGLE TO THE
OUTSIDE OF A LARGE "AIR VENT"
IN THE KING'S CHAMBER

189



AUTHOR CRAWLING OUT FROM UNDER A
DETERIORATING PYRAMID SITE OUTSIDE OF GIZA

190

No. 189 I am entering the angle of the shaft that is inside the King's Chamber. It has been important to me as a researcher to know firsthand that the information I study is real and true. Whenever I have the opportunity to view the real things, or work with the "real stuff," I go for it. Chances are

the outcome will be better. For example, it was important to see the distance from the front to the angle where the shaft is a straight shot to the outside of the Great Pyramid. That creates many possibilities to introduce outside influences into the King's Chamber—like star light, sun light, moon light, or various sound frequencies.

No. 190 In this picture I am exiting a deteriorated pyramid outside Cairo. We were looking for similarities in pyramids at different locations. I thought if I could see something not often visited it would be more original. The only access to this pyramid structure was a small sliver of an opening where we shoveled out the sand to make the opening larger so I could carefully slide under. I was the only one who volunteered to venture inside with my flashlight. I crawled in on my stomach. In the back of my mind I thought about snakes and scorpions. It was dark and silent inside. I sat up and shined the light around. No snakes or bugs were inside, so I felt better immediately.

I could not determine exactly where I was as the interior was caving in. There were large stones that appeared to be hanging from the top. I did not move around much for fear of falling blocks. After about five minutes I determined that I could not explore in any direction without being in mortal danger. I decided it was best to get out as soon as possible, so I slithered out safely and satisfied my curiosity about being inside a pyramid that had rarely been visited.

This particular pyramid was in a remote area. When we left our van there was no one around. When our team returned to the van about two hours later about a dozen very poor looking Egyptians had gathered, mostly young men. Our guide ushered us into the van and closed and locked the door. We looked at each other, wondering what to expect. The men began rocking the van and banging on the window with their hands. I looked at Hefnawi and asked what to do. He said, "Give me all the coins you have."

We gathered a handful of coins and gave them to him. He opened the door, stepped out of the van and into the group of village people. Suddenly, he threw the coins as far as he could. The group scattered and ran to grab the coins. Hefnawi got back in the van and we drove off with a massive adrenaline rush.

CHAPTER EIGHT

Real Tombs Of The Pharaohs



**AERIAL VIEW OF THE VALLEY OF THE KINGS NEAR LUXOR,
EGYPT (SG)**



191

PANORAMA OF THE VALLEY OF THE KINGS (CC)



192

CROSS SECTION OF TOMB OF NEFERTARI IN THE VALLEY OF THE QUEENS (PD)

No. 191 This is a panoramic photograph of the Valley of the Kings, looking north (CC author Nikola Smolenski CC SA 3.0). The red circle indicates a typical tomb entrance. If you wanted to be entombed for eternity, this looks like the place. After digging deep into the base of a mountain, and transporting the deceased king and all his possessions, the entrance was sealed and the face of the mountain covered, leaving no trace.

No. 192 This is a reconstructed drawing of a cross section of the royal tomb of Nefertari in the Valley of the Queens that was carefully cut into solid bedrock. (Public domain image; painting by Elisabetta Ferrero). The only

entrance to the underground tomb (inside red circle) was carved into the face of a stone mountain as shown in No. 191. Tombs exist in all shapes and sizes all are carved into the face of mountains. If complete, the walls and ceilings are exquisitely decorated. In some cases the floors are also painted. The rooms are spacious, allowing easy movement. Egyptian royal tombs were created in the belief that earthly life would be continued in the afterlife. This is where the royal furniture, jewelry, and personal belongings of the pharaohs and queens of Egypt were buried. I have visited many tombs, and they are nothing like the pyramids. Navigating inside the dark, slippery slopes inside pyramids would not make for a comfortable time in eternity.



SOUTH FACES OF THE PYRAMIDS OF GIZA LOOKING TO THE NORTH

193

No 193 The image above shows the pyramids of Giza, which in ancient times would have been visible from great distances. The original outside surface of the Great Pyramid was covered with highly polished white Tura

limestone blocks that were said to shine from a vast distance across the desert. How could anyone miss the enormous structures, knowing they were built by humans? If you had treasure on your mind, you would go right to them and try to get inside. The method might be hot vinegar to melt the limestone or picks to break up the stone. Eventually, you might gain entry and access to whatever treasure had been left inside.

Burying the dead pharaoh deep in the side of a mountain, and then caving in the face of the mountain over the entrance to conceal the opening, made more sense than creating a mountain of stone out in the open. Why call attention to the location of priceless treasure? Any determined tomb or grave robbers with a few good men could start tearing it apart from the top down and eventually they would find the buried pharaoh and his rich funeral possessions.

I think the ancient Egyptians were smarter than that. There was no treasure to be found inside the pyramids because they were not built as tombs. I wish history books and schools would stop insisting that they are tombs for the ancient pharaohs since there is no evidence to support the tomb theory. No original burial has ever been found inside a pyramid in Egypt. The actual tombs were in the Valley of the Kings and Queens, which is 500 miles south of the pyramids. The insides of the pyramids are devoid of any decorations. The walls, ceilings and rooms are barren stone, unlike the lavishly decorated tombs in the Valley of the Kings. I will demonstrate comparisons in the coming pages so readers may draw their own conclusions.



TUTANKHAMEN'S TOMB IN THE VALLEY OF THE KINGS (CC)



UNDECORATED WALLS INSIDE
CHEPHREN PYRAMID



INSIDE CHEPHREN PYRAMID
HANDRAILS ADDED IN MODERN TIMES

No. 194 This photo is part of the tomb of Tutankhamen. The vibrant detail of the wall paintings is visible (Author: Hajor: BY CC-SA-3.0).

No. 195 This photo of the inside of the pyramid of Chephren shows bare walls that have rough texture. The ladder was added in modern times for

tourists in order to see into the opening. It slopes down and intersects another smaller chamber.

No. 196 This image shows more barren walls with a descending passage that intersects with a chamber. Hand rails have been added for tourists to be able to navigate. The entire inside of this pyramid has the appearance of these two pictures. There are stains of sodium chloride on all the walls and ceilings, indicating water once filled these chambers.



197

INSIDE NEFERTARI'S TOMB—CONSIDERED TO BE THE MOST BEAUTIFUL IN EGYPT (TourEgypt.net)



EXAMINING EXHAUST VENT IN
UNDECORATED CHEPHREN PYRAMID

198



EXAMINING UNDECORATED WALLS
INSIDE PYRAMID ON GIZA PLATEAU

199

No. 197 This is a photo of the inside of the tomb of Nefertari from www.TourEgypt.net. This shows the spacious room and beautiful wall paintings.

No. 198 The image shows members of the 1978 team examining an exhaust air vent in the Chephren pyramid. Note the dark black stains at the top of the opening (inside red circle). Tests have shown that these stains were not made from fossil fuels such as burning torches. Only the pyramids have exhaust vents. The tombs were sealed for eternity. There were no original openings to the outside found in the Valley of the Kings or Valley of the Queens.

No. 199 The author and two team members are inside a typical pyramid compartment. The walls are rough and there are no paintings or decorations. Compare to No. 197, showing typical tombs found in the Valley of the Kings that have colorful depictions.



200

TOMB OF TAUSERT & SETNAKHT—TYPICAL OF EXTENSIVELY DECORATED TOMB INTERIORS (PD)



UNDECORATED INTERIOR
PASSAGE OF TETI PYRAMID

201



UNDECORATED GRAND GALLERY
OF THE GREAT PYRAMID

202

No. 200 This photo of the tomb of Tausert & Setnakht (KV14) shows how a tomb is entered in modern times. Hand rails and wooden planks on a relatively level floor have been added to allow easy access for tourists.

No. 201 This image shows how barren the interior passage of the Teti pyramid's walls are. Note the dark stains on the ceiling (inside red circle). Anyone taller than five feet has to stoop over to walk through this passage. This is not at all like the real tombs, which have ample space and are beautifully decorated.

No. 202 Without the handrails and walking planks that are visible in the photograph this so-called Grand Gallery inside the Great Pyramid would not be navigable because of the 26-degree angle and the slippery granite floors.



TOMB TT3 DIER EL-MEDINA

203



TYPICAL UNDECORATED
INTERIOR OF PYRAMID

204

The interiors of the real tombs are all quite different. Each one reflects the different lifestyles of the deceased. Real mummies of pharaohs that were removed from the Valley of the Kings are found in museums not in tombs. Many are on display in the Egyptian Museum in Cairo, where they are kept in glass cases that are climate controlled. Many other funerary items are also displayed. I believe that many items have been misidentified. It's really important to see the objects and judge for oneself the nature of their original purpose. Many alternatives come to mind. Part of being a good researcher is to keep an open mind to new ideas and possibilities, considering everything—good and bad—never giving up in an objective search for the truth.

Understanding ancient Egypt should be based on evidence, not forcing beliefs into a romantic narrative of kings, queens, and their focus on the afterlife. It's inconceivable to me that it is still believed that the pyramids of Egypt were built as burial tombs for Egyptian pharaohs since no original burials have ever been found.

No. 203 In this image we see the rounded ceiling with all the Egyptian paintings and Egyptian writing on the ceiling and walls of the tomb of Pashedu, an artisan. I am sure that this tomb was well planned. Note the colored drawings and other objects associated with his life. The interiors of the tombs are always richly decorated. Many possessions were found inside the many chambers of the tomb, including the mummy of the deceased. Image from TourEgypt.net The tomb of Pashedu TT3 at Dier El-Medina.

No. 204 This photo shows the typical interior of a pyramid. There is a rounded ceiling, but it is completely devoid of decorations and colorful paintings on smooth plastered walls as shown in the previous image of an actual tomb. No artifacts were found inside—just the barren granite or limestone walls and ceilings typical of all the pyramids. Many dark stains are etched into the granite and limestone interiors. I believe it is obvious that there is a distinct difference between tombs and pyramids.

Granite sarcophagi have been found in pyramids. They were empty when opened, and there is no record of a pharaoh or king being buried inside them. I believe the granite boxes were used to contain volatile chemical reactions. The next chapter explains how certain chemical reactions could be responsible for stains seen on the walls and ceilings of all of the pyramids I have visited in Egypt. Our own chemical analysis verified that black stains on the walls and ceilings were not caused by fossil fuels, smoke from torches, or candles. I believe the granite boxes were a component of a huge man-made industrial machine that was technology of the time. Using natural components found on Earth the ancients, who understood the laws

of nature, and used this knowledge to create extraordinary structures and a unique lifestyle.



TOMB OF PASHEDU DIER EL-MEDINA (SG)

205



TOMB OF PASHEDU DIER EL-MEDINA (SG)

206



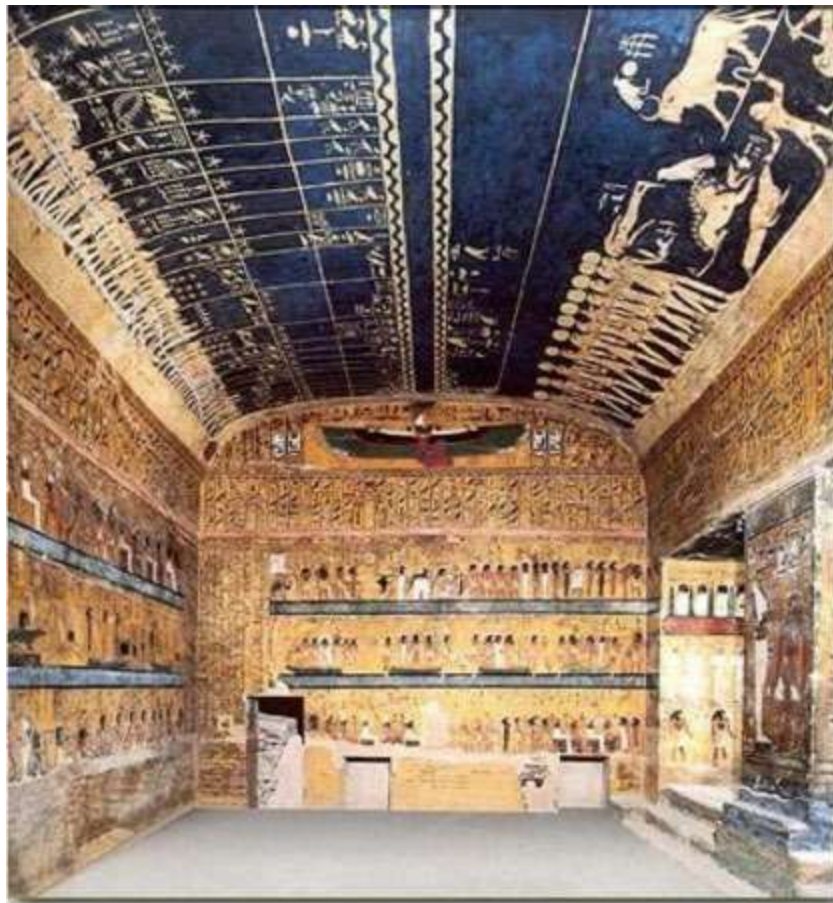
WALL PAINTING FROM THE TOMB OF RAMSES VI (SG)

207

No. 205 The detailed drawings in this tomb reveal the everyday lives of the ancient Egyptians and give clues how they lived.

No. 206 This image shows another room in the tomb of Pashedu and shows how large the rooms in the tombs were, allowing people to move around. There are doorways of normal size that are large enough to stand up in and easily move from room to room. This is nothing like having to crouch down or crawl through passages in a pyramid.

No. 207 This end wall painting has vivid detail and is typical of the colorful drawings that appear in tombs. These paintings were buried and survived for thousands of years because there were no openings to the outside air. The tombs were completely sealed, unlike the pyramids, which have air shafts that open to the outside, allowing air to penetrate the interior of the structure.



DETAIL OF SECTION OF TOMB OF RAMSES VI (TE)

No. 208 This very large room is in the tomb of Ramses VI. There are many other rooms in this elaborate tomb that have numerous colorful walls and ceilings. Note the stars and heavenly bodies on the ceiling that represent the day and night sky. The tomb was dug deep into the Earth and there is only one entrance. The decorations in ancient Egyptians' tombs represent their earthly lives that they hoped would be mirrored and reflected in the afterlife. The mummies and funeral possessions, preparing them for eternity, would have been placed in these tombs. Because of tomb robbers, these objects are now scattered around the world in museums or in private collections. The gold has likely been melted down and sold as bouillon. The price for stealing the deceased's possessions was high—a painful death.

(Image credit TourEgypt.net).

From earliest evidence in ancient Egypt, and throughout its history, deceased persons were buried in the ground, not in elevated chambers. It also makes logical sense that if you wanted to bury someone and hide the tomb you would excavate the side of a mountain and when finished burying the deceased and the grave goods, cave in the entrance and leave it unmarked, concealing it forever.

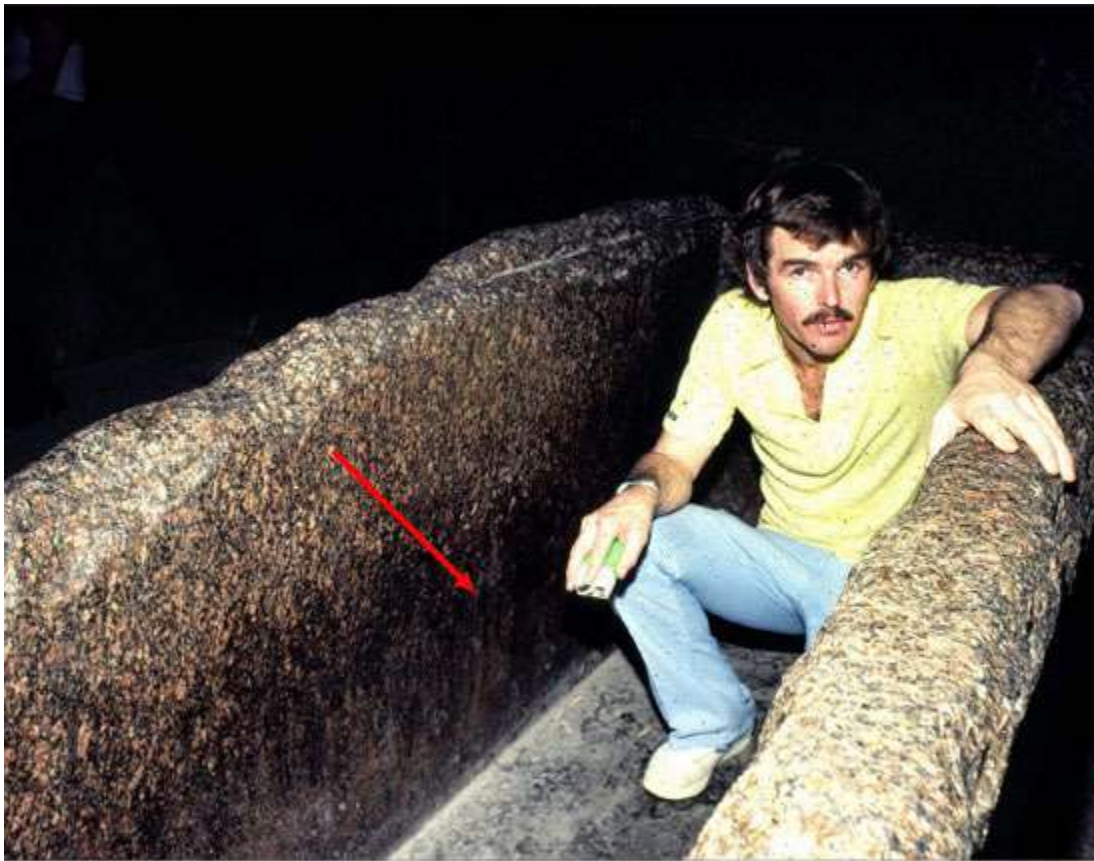
Pyramids, on the other hand, were built in the open and visible. If grave robbers wanted to steal treasure from a pyramid, they could remove block after block and eventually find the deceased and all the treasure. I think the ancients were smarter than that. I believe the pyramids were huge industrial complexes and the pyramid energy generated was meant to benefit the population and not to enshrine the remains of an egomaniac king. More importantly, the new evidence strongly suggests the pyramids were built 6,000 years before the time of pharaohs in ancient Egypt.

CHAPTER NINE

Granite Vessels



SARCOPHAGUS INSIDE THE SO-CALLED
KING'S CHAMBER OF THE GREAT PYRAMID



GRANITE VESSEL LOCATED INSIDE THE KING'S CHAMBER OF THE GREAT PYRAMID OF GIZA

Modern industrial processing vats that are lined with granite panels are able to contain sulfuric acid, hydrochloric acid, nitric acid, bromine and other volatile and caustic substances. In most cases, the primary materials in granite are quartz, feldspar, and mica. Quartz and feldspar are non-conductive substances, but they can conduct electricity if enough direct mechanical stress is applied—compression for example. This is known as piezoelectricity. Thermal stress can also produce this effect.

Although the size of this particular vessel is smaller than many other granite vessels, the sarcophagus is larger than the opening that leads into the King's Chamber. This begs the question of how the granite vessel was transported and installed there. The builders of the Great Pyramid knew exactly what they were doing. The vessel had to already be in place in the room during

construction—it's the only plausible explanation as it would have been impossible to bring the deceased pharaoh, and all the funeral possessions and special containers that were part of a traditional burial, into the so-called King's Chamber.

No. 209 Granite is resistant to acid and other caustic chemicals. There are dark stains everywhere inside the King's Chamber, making it apparent that tremendous heat has been present inside. Our analysis showed that the stains were not caused by smoke of fossil fuels. The stains were "etched" into the granite, not merely stains on the surface. I believe the so-called sarcophagus was really a vessel used to withstand volatile chemical reactions. That is why there are dark burn stains (red arrow) etched into the granite. One way to activate a chemical reaction inside the granite vessel would be to cause a vibration by hitting the edges with a hard object. Over many years there would be damage to the outside of the granite vessel. The battered edges of the top of the vessel are clearly visible in the photo. No lid has ever been found for the granite vessel in the King's Chamber.



GRANITE VESSEL WITH HOLE IN BOTTOM

210



CLOSE UP VIEW OF HOLE IN THE BOTTOM
OF A DIFFERENT GRANITE VESSEL

211

It's illogical to perpetuate an idea that does not work in practice. I watch the Egyptian guides explain the "party line" interpretation to groups of tourists. The stories are always the same. The Egyptian Department of Antiquities has a very strict code regarding what guides are permitted to say. If they don't follow the script their jobs would be in jeopardy. They will only express their own ideas in private and if they feel that you can be trusted. They often have excellent information and ideas. They say tourists often give them ideas for alternate interpretations.

No. 210 Shows a granite vessel with a round hole in the bottom (inside red circle). I find it curious that a permanent hole was installed in a granite box that was placed in a tomb. If a mummy were buried in a granite vessel, why would a drain hole be necessary as all the fluids in the body had been removed during the mummification process? It made no sense that there are many of these granite vessels in all sizes, and they have holes in several

locations. It would make more sense that these granite vessels were used for industrial purposes.

No. 211 I am pointing to the hole inside another vessel. The word “sarcophagus” comes from two Greek words that mean “flesh,” and “to eat,” so the meaning of the word is “flesh eating.” Later Greek versions were made from limestone, not granite, which dissolved over time and apparently took the corpse with them. It is believed that the deceased pharaoh was placed inside one of these granite vessels and a granite lid was placed on top, sealing the pharaoh inside for eternity. The granite boxes come in many various sizes. Some are small and rectangular. Some have rounded ends. Some weigh in excess of eighty tons. They are always cut from one piece of stone, which is a remarkable feat in itself. They were cut with such fine precision and polished inside and out. It is still a mystery to modern science how the ancients accomplished such amazing feats. I don't believe the granite vessels of the Egyptians were used for burials. I think their purpose was industrial.



OVERSIZED GRANITE CONTAINER WITH A SERIES OF HOLES NEAR THE BOTTOM PHOTOGRAPHED IN BRITISH MUSEUM

212



INSIDE OF A DIFFERENT GRANITE CONTAINER SHOWING A SERIES OF HOLES IN THE BOTTOM

213



OUTSIDE END OF THE OVERSIZED GRANITE CONTAINER SHOWING THE SERIES OF HOLES

214

No. 212 This oversized granite vessel that is housed in the British Museum has many holes that were drilled near the bottom. The holes were drilled all around the bottom and appear to be evenly spaced. The holes are about two inches in diameter. This oversized vessel must have had another purpose rather than burial as it would not have been effective as a burial chamber. There are elaborate hieroglyphs and drawings carved all over the exterior of this oversized vessel.

No. 213 Note the holes inside this vessel (in red circles) that are located at the oval end.

No. 214 The holes are on the outside end of this large granite vessel (red circles). There are Egyptian hieroglyphics carved near the top inside edge of the vessel.



OVERSIZED GRANITE CHAMBER WITH
HOLES NEAR THE TOP (BRITISH MUSEUM)

215



OPPOSITE SIDE OF OVERSIZED GRANITE
CHAMBER SHOWING HOLES NEAR THE TOP

216

No. 215 The size and scale of some of these enormous granite chambers is indicated by the man standing next to one (inside red oval). This one was carved from a single piece of granite, weighing sixty tons, that has holes drilled in both ends near the top. It is very unusual. The holes are about three inches in diameter. I did not see many granite vessels that had holes near the top. Generally, the vessels had one hole at the bottom end. I do not believe that these were intended as burial vessels. If they were meant as coffins there would have been more consistency in the size. This one is larger than most. Think about it, the deceased were mummified and

stabilized for eternity to preserve the bodies forever. Why would they be buried in something that had holes and would decompose flesh? It makes no sense and contradicts ancient Egyptian beliefs.

No. 216 This photo shows the opposite end of the large granite chamber that also has holes near the top. I believe these oversized granite chambers were involved in some sort of containment for volatile elements. We do the same thing today. We place toxic waste in heavy containers and bury them in granite caves that are permanently sealed. The holes near the top of the chambers would allow excess gasses to escape. This could also be a way to insert elements to create chemical reactions. There is Egyptian writing as well as carved relief of a kneeling Egyptian figure. He appears to be pouring something out of a container—perhaps the element required for the chemical reaction?

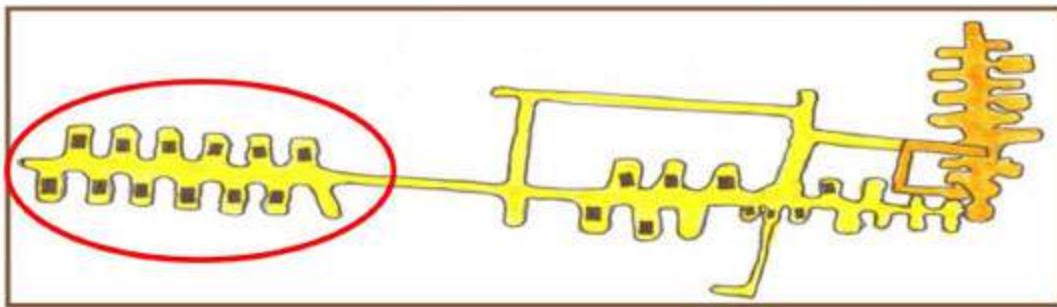
I wish the interpretation of hieroglyphic writing was more believable. There is a great deal of controversy and disagreement about hieroglyphic interpretation. Much of it just does not make sense. I would think that some of the writing on the granite chamber might have something to do with the operation of the vessel, or its actual purpose.



1978 PHOTO OF UNDERGROUND TUNNELS
LARGE ENOUGH FOR SEMI TRUCKS



NEWLY RENOVATED AND REOPENED IN 2012
(Image credit Al Arabiya News—English Edition)



FLOOR PLAN OF THE SERAPEUM — AN UNDERGROUND FACILITY THAT
HOUSES MORE THAN 24 ONE-PIECE SIXTY TO EIGHTY TON GRANITE VAULTS

No. 217 The Serapeum is an elaborate tunnel system. This image shows the underground area that contains twelve (shown in red oval in No. 219) 80-ton solid granite boxes with lids that were cut out of one piece of solid granite. The boxes are on either side of the tunnel system. Nothing was ever found inside the boxes. Note the heavy encrustation of sodium chloride (inside red circle) on the ceiling of this underground tunnel. The Serapeum is similar to how we store hydrogen gas today in salt caverns.

No. 218 The Serapeum, which is in the area of Saqqara, opened again in 2012 after being closed for restoration for about eighteen years. This massive underground area contains a total of twenty-four granite boxes averaging 60-80 tons each. One box weighed more than 100 tons.

No. 219 This is a floor plan of the Serapeum. This vast underground facility was carved into solid limestone bedrock near the Step Pyramid of Saqqara thousands of years ago. It's mind boggling. Twenty-four of these granite vaults were installed in large compartments on either side of the main passages. What on Earth could these have been for? Sometimes the Serapeum is referred to as the Tomb of the Bulls. I guess because Egyptologists believe that these were burial boxes, and since bulls were sacred to the Egyptians, something quite large had to be buried in them. However, these boxes are so large five bulls could be placed inside with room left over. No mummified bulls were found in any of the granite containers. This underground facility was well thought out. It appears to be a storage operation on a grand scale.



AUTHOR AND GUIDE HEFNAWI
EXAMING GRANITE CONTAINER

220



GRANITE CONTAINER THAT
HAS BEEN BROKEN OPEN

221



DETAIL AND POLISHED EXTERIOR OF
GRANITE CONTAINER IN THE SERAPEUM

222



LID SHOVED BACK EXPOSING EMPTY
INTERIOR OF CONTAINER

223

No. 220 The only way to realize how large these containers are is to stand next to one, knowing they were carved out of one piece of solid granite is even more astounding.

No. 221 When the boxes were opened nothing was found inside. This granite container was smashed open by force. Note the heavy encrustation of sodium chloride or salt on the ceiling (in red circle). The salt is attached

to the solid, manmade limestone compartment. Traces of salt are visible over the entire surface.

No. 222 Some of the containers were decorated with Egyptian hieroglyphs and polished with precision corners. Some of the containers were devoid of any carvings or drawings.

No. 223 Each container had its own custom one-piece matching lid. The lid alone must weigh at least fifteen to twenty tons. How did the ancients access and use these containers?



No. 224 The headline above appeared in the Palm Springs, California newspaper, The Desert Sun on Friday, June 8, 1978. I had just returned from Egypt about two months prior and was amazed to see this headline in our local newspaper. The article stated that the United States was spending five million dollars on a joint venture with Sweden to study the possibility of storing radioactive material in granite caves filled with salt water.

In the Serapeum in Egypt there are granite boxes, and there is evidence that these chambers were filled with salt water due to the heavy encrustations of sodium chloride crystals that are visible on the walls and ceilings shown in No. 221. Could the giant granite boxes in Egypt have been used in ancient times to store radioactive or toxic materials? The cavern and the huge containers are 100 feet below ground level and were cut into solid

limestone. According to the map in No. 219, they seem to be separated into four major sections. The diagram also shows black squares that indicate the placement of the containers.

In image No. 220 on the previous page, I am standing next to our Egyptian guide Hefnawi, thinking that the granite boxes are incomprehensible. They all have lids. If you wanted to store something for eternity this would be the place. The whole underground complex was carefully planned. I remember walking through those enormous tunnels and thinking semi-tractor trailer truck rigs could be driven inside. How did the ancients create huge granite boxes, weighing about 80 tons, move them underground and place them in their own separate compartments?

I asked one of the Egyptian guides who spoke some English how the ancient Egyptians could have moved and placed the granite boxes into the spaces. He said, "Oh, the ancient Egyptians were very smart. They would move the granite box to the location they wanted on the surface and then remove the sand under it. Then the box would sink into its spot."

Yeah right, I thought. I looked up to see a solid limestone ceiling that reached up 100 feet where the sand was located. This type of "standard line of information" makes no sense. Those granite boxes were precision made. In 1980 I contacted an engineering professor at UCLA to get a better understanding of what would be involved in making a huge, perfectly rectangular granite box that was cut out of a solid block of granite with a matching lid. In his opinion, today we could get close, but not reproduce the exact item. He said the interior corners were perfectly square. Modern interior corners are slightly rounded and cannot be made perfectly square.

On my first trip to Egypt in 1978 I obtained a very unusual amulet. Our wonderful guide Hefnawi introduced me to an Egyptian farmer. As he

plowed his field in the old fashioned way, sometimes he uncovered objects that had been buried in the ground for thousands of years. They are mostly small amulets, scarabs, tiny vases and sometimes small bronze statues and beads. He had one particular amulet I took a fancy to. It was small, heart-shaped and the color of aquamarine. It had a hole in the top where a chain could be threaded through so the amulet could be worn. When I left Egypt I had the aquamarine amulet in my pocket. About two weeks after arriving home, I took the amulet to a jeweler and had a gold wire installed so I could wear it around my neck as a constant reminder of my Egyptian journey. A new piece of research equipment arrived that I had ordered before I left for Egypt. It was a Geiger counter, a device that measures ionizing radiation in the background. Everything gives off some radiation.



HEART-SHAPED AMULET NEXT TO A QUARTER

225



GEIGER COUNTER

226



NORMAL BACKGROUND RADIATION

227



READING WITH AMULET ON SENSOR

228

I measured the background radiation of our TV, the kitchen microwave and radios. Most of my attempts to get a reaction from household appliances

had no measureable results. I was walking down the hallway of my home, carrying the Geiger counter. The wand happened to brush across my chest, and I noticed the needle jumped on the display. I moved the wand toward my chest and the needle jumped again. I realized the amulet I was wearing made the Geiger counter react and the needle jump. I immediately removed the amulet. Over a period of time I continually checked the radioactive background count of the amulet; it was consistently four to five times higher than the normal radioactive background count. In 1979 Dr. J.J. Hurtak had this amulet privately analyzed by engineers who had worked at NASA (JPL). The results showed the amulet was 3,200 years old. The radioactive readings were between 85 and 90 CPM with a blue-green glow that suggested strong radioactivity was still present after thousands of years. The physical analysis showed that it was manmade glass with radioactive particles suspended inside. The scientists who tested it were baffled.

No. 225 I photographed the amulet next to a quarter for a sense of scale.

No. 226 This is a photo of the original Geiger counter I used in 1978 to measure the radiation.

No. 227 This is a new compact Geiger counter model that shows a reading of the normal background radiation, which is about 21 counts per minute.

No. 228 The Geiger counter with the amulet resting on top (green arrow) where the sensor is located. In this case it registered 87 counts per minute (in red circle). It seems obvious the ancient Egyptians had knowledge of radioactive substances and ways to store these materials.



RECTANGULAR VESSEL MADE OF GRANITE
ABOUT 18 INCHES IN LENGTH

229



OVAL GRANITE VESSEL ABOUT
18 INCHES ACROSS

230



GRANITE VESSEL WITH TAPERED SIDES

231



ROUND GRANITE VESSEL

232

I noticed that there was quite a collection of smaller vessels made of the same granite I had seen in the larger sizes. There are many examples in museums we visited. The shapes vary from square and rectangular to round and oval. The fact that they are made of granite and have ornate designs carved into the shapes suggests they had a special purpose. We know granite can withstand tremendous heat that can release piezoelectricity. These vessels could also withstand volatile chemical reactions, and could have been used to mix chemicals, perform some alchemical process, or be used as a stabilizing vessel for electrified water. These types of vessels were unique. I do not believe they were used as cooking vessels. Many cooking utensils were found and identified in other locations in the museum.

No. 229 This rectangular vessel is about eighteen inches in length with a lion's head carved into the side. The interior is very shallow and square. The overall design is simple with a larger top edge.

No. 230 This is an oval vessel that has Egyptian hieroglyphs carved into the outer rim and a deep bowl-shaped interior. The unique shape of the interior could have something to do with a specific chemical reaction.

No. 231 The shape of this bowl is square but the sides are tapered toward the bottom, and the interior is shallow. This vessel is also decorated with Egyptian figures and glyphs.

No. 232 This round vessel has a kneeling Egyptian figure at the side with a multi-level interior. There does not appear to be any hieroglyphic writing or images on the exterior.



BASALT LINED CAUSEWAY FROM
NILE RIVER TO PYRAMID AT ABUSIR

233



REMANANTS OF UPPER TEMPLE WITH
BASALT FLOOR AT ABUSIR

234



REMAINS OF THE BASALT FLOOR OF THE
UPPER TEMPLE OF THE GREAT PYRAMID

235



DIFFERENT VIEW OF BASALT FLOOR OF UPPER
TEMPLE SHOWING TWO FOOT THICK BLOCKS

236

In my quest to discover the things that pyramids had in common I noticed that the so-called “upper temples” that were attached to the pyramids are mostly gone. I noticed that the floors of the ruined temple structures are made of blocks of two-feet thick basalt, which has similar electrical properties to granite. The causeways, and their side walls, that connected the upper temples to the pyramids were made of the same stone. The causeways sloped downhill to the Nile River. The so-called “lower temples” were also made of granite. I believe granite and basalt were used because of their electrical properties. Basalt or granite could help maintain the electrical charge in the water as it moved from one space to another on its way back to the Nile.

No. 233 A basalt-lined causeway that connects the pyramid to the Nile. Note the three-foot side walls that are made of the same basalt. They extend all the way to the Nile River.

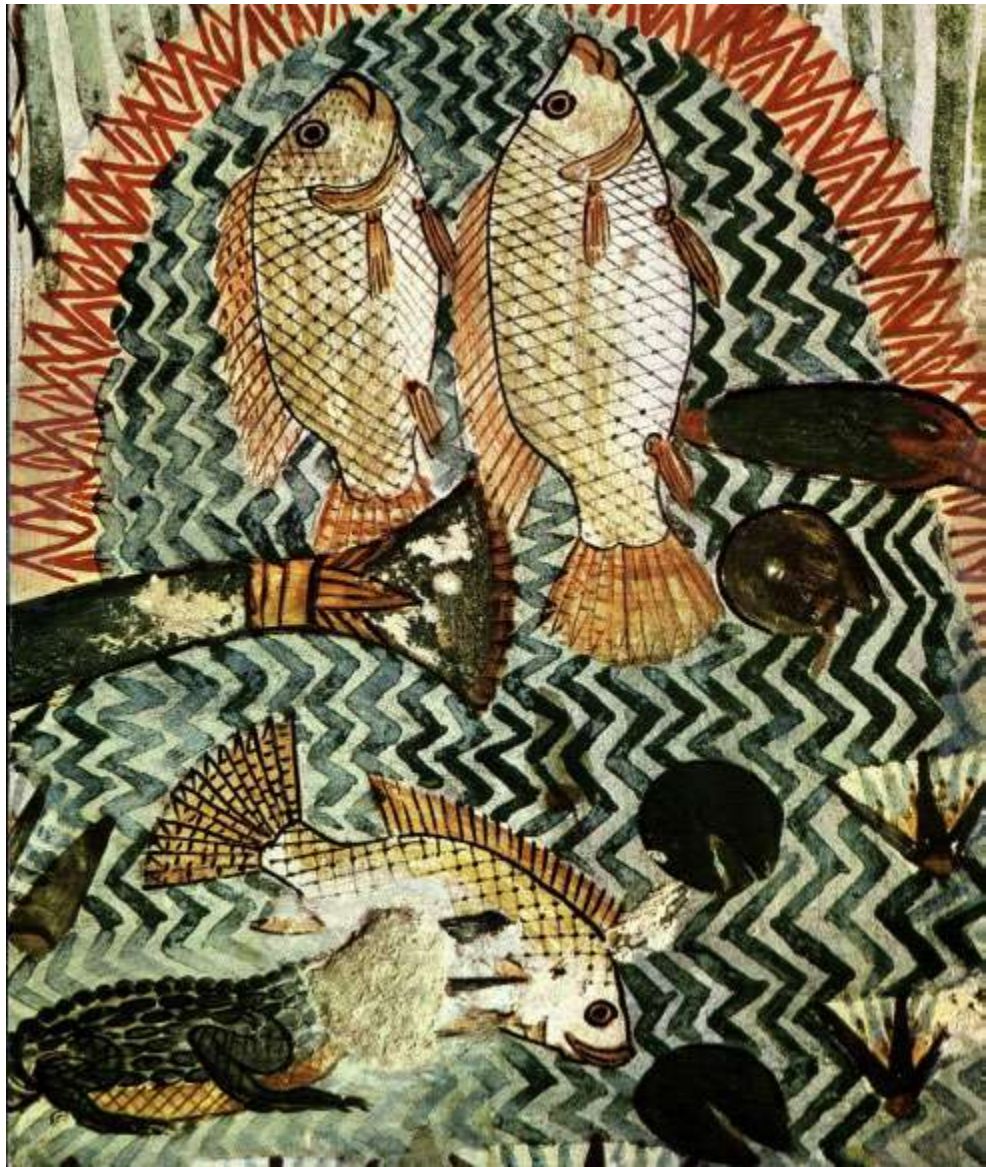
No. 234 This photo shows the remains of a basalt floor at the Abusir pyramid complex. There are remnants of the causeway made of basalt.

No. 235 This shows remains of the basalt floor connected to the Great Pyramid.

No. 236 My son Cayce is standing on a basalt floor, taking a photo of Cairo. The thickness of the black basalt stones is visible, roughly two-feet thick, with a large flat surface.

CHAPTER TEN

Unusual Properties Of Water



(SG)

When studying the ancient Egyptians I concluded that they were an electric society, using simple forms of electricity in different ways. My expanded third edition of *Electric Ancient Egyptians: Manipulating Atomic Structure with Human Electricity* explores in depth how the ancient Egyptians created and used static electric, direct currents, and telluric currents in the Earth. I believe their drawings, carved reliefs, statues and elaborate tomb paintings are pictorial instructions. A picture is worth a thousand words and transcends language barriers across time.

I do not agree with many interpretations given by standard Egyptology as they do not make sense. For example, traditional Egyptologists cling to the idea that pyramids were tombs. I endeavor to re-interpret the picture drawings literally and many new ideas and approaches are described on my website www.ElectricAncientEgyptians.com. I hope you might think differently about ancient Egypt after reading my alternate interpretations.

I believe electrified water is represented in many Egyptian tomb paintings. I will try to present a different viewpoint. Water is the most universal element on the planet. We experience water as a liquid, a vapor and a solid. I believe there is another form of water—electrified or energized. The idea is actually not new and there is a lot of information on the Internet. It's now possible to purchase electrified water as a healing elixir for the body.

I discovered a little known fact in *Electricity Experiments for Children*, a book by Gabriel Reuben. If an iron rod is pointed toward magnetic north, tilted at an angle of approximately 26 degrees, and then gently tapped about twenty times into the ground, the rod becomes magnetized. When the rod is pulled from the ground it acts as a magnet. Prior to the magnetizing procedure pins will not be attracted to the rod but after the procedure the pins will be magnetically attracted.

Moving water underground through the Earth becomes slightly magnetized. Dowsers use this fact when looking to locate a well. Their rods or willow branches react to the moving water and respond in a predictable manner. Water always flows downhill by the force of gravity. I believe something unique happens when water moves uphill at a 26-degree angle, facing north. Water never travels uphill unless forced to do so. The same principle applies with the angle of the water as the iron rod becomes magnetized when placed at a 26-degree angle and tapped into the Earth. I believe the water becomes magnetized in a special way to capture the piezoelectricity that is created by the three granite plugs in the Great Pyramid. The moving water would have come into contact with the three granite plugs as it moved uphill and out of the pyramid. The water has been transformed into Earthmilk—electrified water.

What I am proposing is that the Great Pyramid electrified water on a grand scale like a public works project in ancient times. I don't think all pyramids can electrify water. I believe different pyramids were capable of performing different functions. Most pyramids have different and varied underground chambers. But they all have ties to water both below and above ground. Compelling physical evidence exists that water from the Nile River once flowed through the passages in the pyramids. The size and angle of descending passageways are always the same. The descending passages always face north, where the water exits the pyramids. If water coursed through them, other concentrated elements could be added and mixed with the water, creating a new kind of desired solution that could be collected outside of the pyramid.

I'm convinced the Great Pyramid is a gigantic energy producer that is similar to what we would think of as an electrical generating plant, only the electricity generated merges with water, creating what I would call Earthmilk, or energized water. At certain times the energized or electrified water would be released into the Nile River and energize the surrounding

soil to create rich and bountiful crops. Work is being done now to introduce electricity to soil around plants to gain a greater yield, which is now a proven technology.

You can now purchase electrified water. I was investigating water and came across several sites that advertised electrified water on the Internet. In one case electrified water was used in grocery stores and restaurants to replace toxic bleach products. The Electrolyzer Corporation manufactures a unit that uses salt water and tap water with an electric field. The resulting powerful sanitizer has been approved by the FDA, the EPA, and the USDA.

Another site advertised electrified water as an elixir with “hundreds of millions of free electrons” that would be beneficial for a healthy body. The fact that we are merging electricity and water in today’s world gives validity to the concept that moving water, and the unique granite stones used in specific parts of the pyramid, offers good evidence that the Great Pyramid was a gigantic water processing plant to create electrified water and other chemical and electrical transformations. There is an old saying, “If it looks like a duck, swims like a duck, and quacks like a duck, it’s probably a duck.”

Bernoulli’s Principle, formulated by Swiss mathematician Daniel Bernoulli, states that as the speed of a moving fluid (liquid or gas) increases, the pressure within the fluid decreases. Since the speed is greater in a narrower pipe, the kinetic energy of that volume is greater. The corresponding Venturi effect, published in 1797 by Italian physicist Giovanni Venturi, applies Bernoulli's principle to a fluid that flows through a tube with a constriction and offers a clear example of the Bernoulli principle.

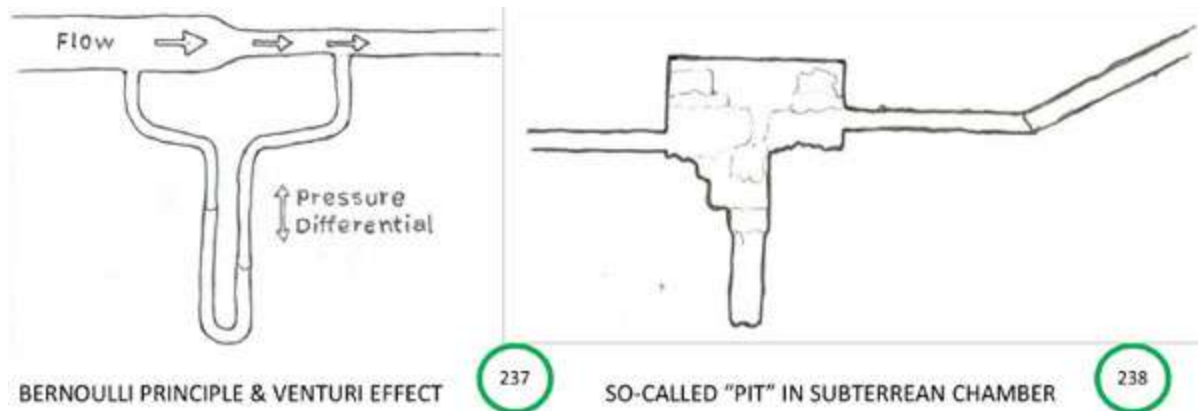
As fluid moves from a wider passage to a narrower one, the volume of moving fluid for a given distance in a given time does not change. But since

the width of the narrower pipe is smaller, the fluid must move faster in order to achieve that result. One way to illustrate this is the behavior of a river: in a wide area without constrictions the water flows slowly, but if its flow is narrowed by canyon walls for instance, the water speeds up dramatically.

Water is a fluid and adjusts its shape to fit the container, or other solid object, it encounters on its path. Since the volume passing through a given length of pipe during a given period of time will be the same, there must be a decrease in pressure and an increase in speed. Bernoulli's conclusion: the slower the rate of flow, the higher the pressure, and the faster the rate of flow, the lower the pressure.

No. 237 The image shows how water moves faster when the flow is restricted. The entire Giza Plateau is honeycombed with different configurations of passages and chambers. The shapes vary and there are many combinations that could function in the same way as No. 237.

No. 238 A drawing of the "Pit" in the lowest level of the Great Pyramid, which I believe was the major source of water to be processed. Water moved up the passage and came in contact with the granite blocks that were pulsing piezoelectricity. It's very similar to the shape of No. 237.



Since there is no real recorded history before relatively modern times, because it was destroyed, research on ancient references to water produces only a few. Herodotus (484-424 BCE) refers to “lustral water,” and the Egyptians have hundreds and hundreds of drawings and reliefs carved into walls, showing water acting in unusual ways. The drawings also show specially shaped vessels that Egyptologists call “sprinklers” that had multiple streams of liquid coming out of the same opening and at arched angles. In the drawings the vessels are always held in the same location near the bottom, which isolates the hand from the main body of the vessel; it appears to be a separate piece (image No. 240 in blue circle). The extreme arched flow in the drawings indicates that the water flow appears to defy gravity.

Herodotus tells us, “Croesus sent four silver wine jars, which stand in the treasury of the Corinthians, and two vessels for lustral water, one of gold and the other of silver.” Herodotus, *The Histories*, page 51.

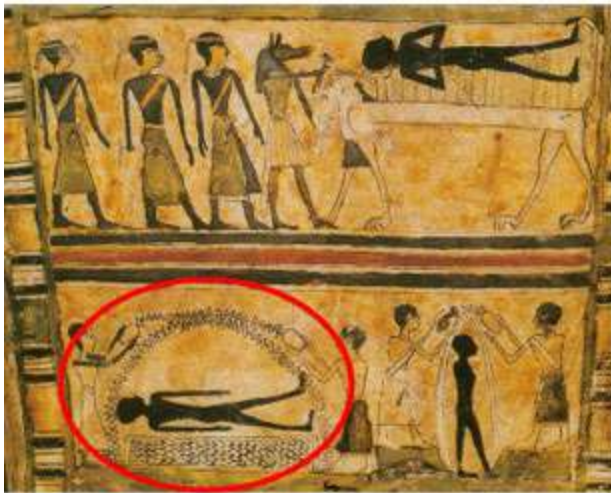
“The cauldrons, which were standing upon the hearth, full of pieces of flesh and water, boiled without fire under them and ran over.” Herodotus, *The Histories*, page 59.

He led them to a fountain wherein when they had washed, they found their flesh all glossy and sleek, as if they had bathed in oil, and a scent came from the spring was like that of violets. They said the water was so weak that nothing would float in it, neither wood, nor any lighter substance, but everything went to the bottom.” Encyclopedia Britannica: Great Books, page 94, Book 3.

Note how Herodotus, noted Greek historian, makes reference to this unusual form of water, “lustral water,” which could easily mean that the water glowed or was electrified. Note the unusual shape of the gold sprinkler in No. 240.

No. 239 In the lower part of the tomb painting two attendants are circulating a liquid from two hand-held vessels in a very unusual way that circulates completely around the person lying down (in red oval) and surrounding him in an arc of water, defying gravity.

No. 240 This vessel is called a “sprinkler.” It has two parts. the upper part that holds a liquid (in red oval) and the lower part that supports the vessel (in blue circle). In all the drawings that show a sprinkler it is only held by the lower part. If the upper part that holds the electrified water is not grounded in any way, the water would remain electrically charged.



TOMB PAINTING SHOWING WATER
BEHAVING IN UNUSUAL WAYS (SG)

239



ANCIENT EGYPTIAN "SPRINKLER" (SG)

240



THREE STREAMS OF LIQUID
FLOWING FROM ONE SPOUT (JB)

241



SCENE FROM TURIN PAPYRUS
EGYPTIAN MUSEUM

242

No. 241 In this photo of a temple wall relief there are three streams of liquid coming out of the single spout of a hand held sprinkler. The three streams have the "wiggly" pattern that I associate with electrified water, showing its unusual physical characteristics. There are many hundreds of ancient Egyptian depictions of liquids acting as if they are defying gravity. Images Nos. 250 and 251 are examples of water moving in unusual ways.

No. 242 In this papyrus there are three continuous wiggly streams coming out of three openings from a hand held sprinkler. This is an unusual phenomenon to portray on a papyrus scroll. It must have important significance to the scribes who were the record keepers of that time in Egyptian history. They recorded many events on papyrus scrolls, some of which were unusually long and rolled up on one piece of papyrus. For example, the Papyrus of Ani, which is a version of the Book of the Dead, was 78 feet in length and 15 inches wide. Noticing the way the wiggly lines were drawn—is it possible for a liquid that is poured out of that vessel to act in such a manner? Note the man holding the sprinkler is grasping it at the bottom. His energy, or static electricity, does not touch the part of the vessel where the liquid pours out.

The electrical and magnetic properties of water can be demonstrated simply. A magnet is required, and the larger and more powerful the magnet the better the demonstrated effect. Turn the water on in any faucet to a slow and steady stream. If there is splash back slow down the flow of water. Now move the magnet toward the stream of water—the slower the motion the better. The stream of water will slowly bend toward the magnet. With a really strong magnet the flow will bend further. If you move the magnet the water flow will also move in the direction of the magnet.

I believe this example proves that moving water responds to magnetism. This could be an important part of electrifying water. Perhaps the depiction in No. 242 with the unusual behavior of wiggly water is indicating some sort of magnetic electric effect shown by the three streams of wiggly liquid flowing out of a vessel.

I believe the ancient Egyptians used a picture language to convey their activities. Their art, drawings, and tomb paintings look more like instructions than random art. Imagine the ecological benefits if water was altered to use as an energy source. Once water released its electrical effects,

I believe it became an elixir of life with healing benefits key to a lifetime of good health by retuning the body's electrical system. And, there would be no pollution or carbon footprint.



UNUSAL DEPICTION OF FISH JUMPING OUT OF WATER
AFTER ELECTRICAL STIMULATION WITH PROBE (SG)

243



ENLARGEMENT FROM
ILLUSTRATION (SG)

244



245

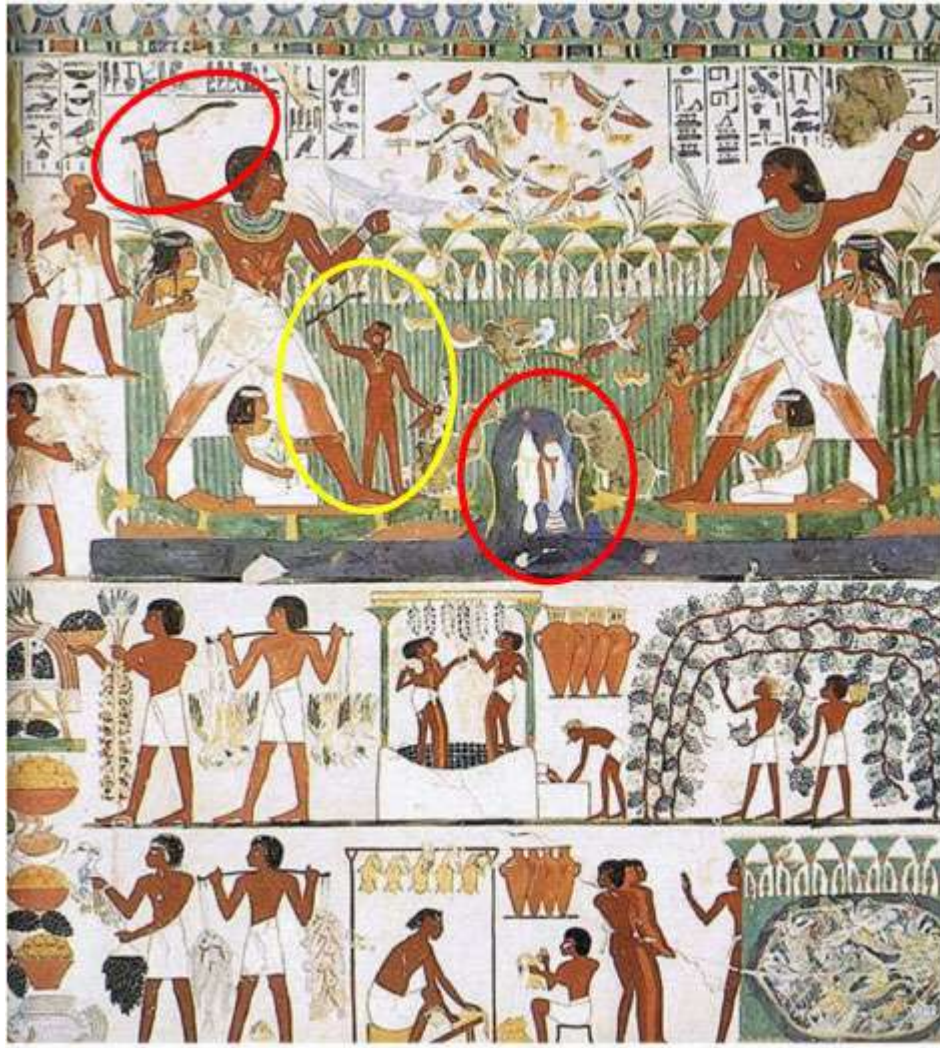
JUMPING FISH FROM ELECTRIC BARRIER IN THE WATER (United States Geological Survey)

No. 243 It's obvious in this image that the fisherman has a long rod that is extended into the water. The fish appear to be jumping out of the water. The red jagged edges drawn on the outside of the fish indicate that the water has been electrified. This image brought back childhood memories from about 1950. I remembered getting up early one Saturday morning to go fishing with my dad and a friend, who had a small fishing boat. We loaded the car and headed to the lake. I thought it was strange that we did not take any fishing poles or worms as we had before. I dozed off and was awakened by laughter when we arrived at the lake. I overheard them talking about a new way to catch fish. All that was needed was a fishing net. We loaded the boat

and ventured out onto the lake. All we took were a couple fishing nets and an old wooden hand-cranked phone box. Two three-foot long wires hung from the box. When we were far out on the lake my Dad's friend dropped the wires and started cranking. Almost instantly fish began jumping out of the water as the water was conducting electricity. We literally scooped the fish out of the air with our nets. It's now illegal to fish this way.

No. 244 I believe the ancient Egyptians used the zig zag lines in their drawings to represent electrical current. We can see these jagged lines in both images above. Once the fish break out of the water, we see the rod touching the jagged lines, showing more indication of electrified water. What else could these images be portraying? The fish are trying to jump out of the water, encouraged by the long electrified rod the man is holding and using to penetrate the rising water as the fish are jumping and trying to escape the electricity.

No. 245 This image shows fish jumping out of Lake Michigan in response to an electric barrier.



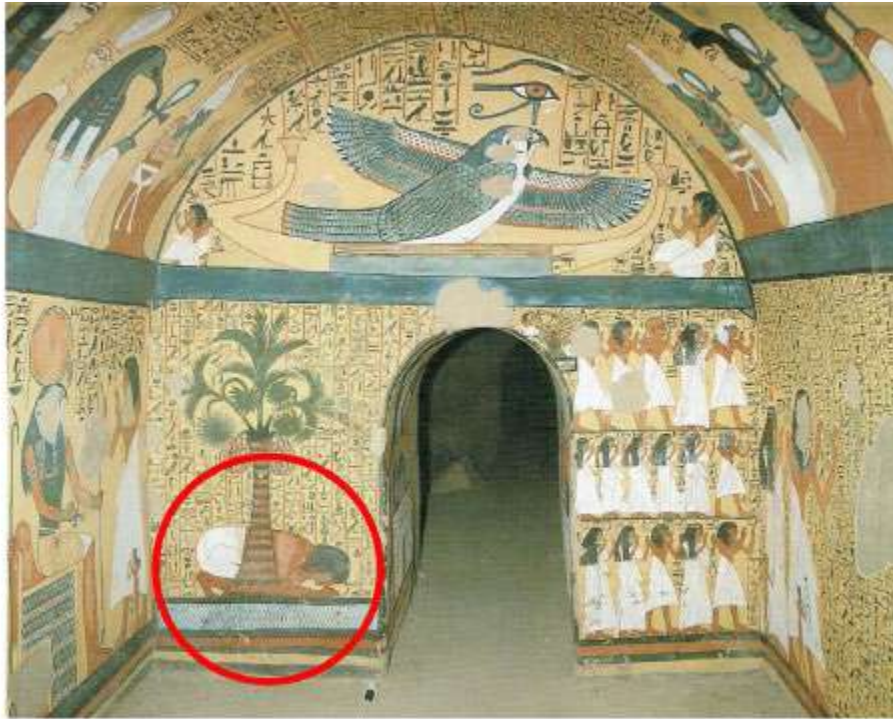
246

PAINTING FROM TOMB OF NAKHT

No. 246 This painting from the tomb of Nakht, an ancient Egyptian official buried near Luxor, shows two men facing each other. They are both holding something in their raised arms and appear to be in a combative position. Between them (in red circle) two large fish are emerging from the water. On the previous page we saw how fish jump to get out of water that has been electrified. I do not believe the man on the left is holding a weapon. I think it is an electrified rod (in red oval). There is a similar rod being held by a smaller person (in yellow oval). I believe the rod was used to pass electricity into the water, causing the fish to jump out of the water to escape and make the fishing easier.

The rest of the scenes seem to depict everyday life for the average ancient Egyptian. Scenes like these are typically seen on the walls and ceilings of tombs. There are no hieroglyphs, just pictures. It's been said that one picture is worth a thousand words. I believe the Egyptians left pictures to illustrate important events or procedures for accomplishing what to us seem like unusual feats. Traditional Egyptologists believe these pictures are only about the afterlife. I think these pictures depict what would have been the here and now for the ancient Egyptians, depicting how they lived daily life and wanted to continue after death.

The drawings show simple everyday Egyptian chores, collecting food, preparing food, picking grapes and making wine. The image above is a small part of a larger picture that would be painted on an entire wall of a tomb. I believe the ancient Egyptians left important clues in their paintings and hieroglyphics.



247

TOMB OF PASHEDU IN DEIR EL MEDINA (SG)



248

PASHEDU DRINKING WATER BENEATH A DATE PALM (TOUR EGYPT SITE)

No. 247 Inside one of the rooms in the tomb of Pashedu at Dier El Medina we see a painting of him crouching behind a palm tree (in red circle). He was believed to be a stone mason. He is bending over what appears to be

water as it is a light blue color with wavy lines. The palm tree is sitting on top of the water.

No. 248 This image is another illustration showing Pashedu crouching over similar looking water as shown in No. 247. But in this case, the trunk of the palm tree is in the water and the fingers of his right hand pierce the black line and touch the water. Could these examples be showing us some unusual properties of water? We see the same “wiggly” lines in both images, and the lines are all vertical. The same type of wiggly lines can be seen in many other drawings, but they are drawn in different directions, including curves. Could we be seeing something very important about the secret life of water as discussed on the next page?



BOAT SAILING ON UNUSUAL WATER (SG)

249

No. 249 Dr. Masaru Emoto, a Japanese author, researcher, photographer, and entrepreneur claimed that human consciousness has an effect on the

molecular structure of water. Although his work has been criticized by traditional science for his lack of documentation, his work has been replicated. His bestselling book, *The Hidden Messages in Water*, opened up a whole new way of thinking about water. Dr. Emoto broke through old ideas of photographing water crystals and capturing images to be studied, making the mental connections with human thought. He physically recorded the responses through the shapes the ice crystals made from water that had been exposed to positive and negative thoughts, music, and other stimuli.

Bottles of water were labeled with words. One was marked “stupid” and people close to the bottle were instructed to think “stupid water” when they were in the vicinity. When the water in the bottle was later frozen and then photographed, the crystal shape was deformed. Different bottles were labeled with positive words such as “thank you” and “gratitude.” Everyone was instructed to think kind thoughts around these bottles. When these bottles were frozen the water produced beautiful perfect snowflake crystals.

Dr. Emoto’s book changed the way I think about water. Now, I silently bless water, and I am deeply grateful for the good health it brings me. Dr. Emoto’s work is truly ground breaking. He proved his findings with physical images that are easy to relate to. He showed that we do not completely understand the variables and capacity for “memory” present in water.

Another groundbreaking book, *The Secret Life of Plants*, by Peter Tompkins and Christopher Bird, was published in 1973. The authors recorded the unusual ability of plants to identify individuals who assaulted them. Plants flourished when classical or mellow music was played in their surroundings and died under the influence of “heavy metal.” This is similar to Dr. Emoto’s work in how water crystals responded to words. Since some

plants are as much as 95% water, perhaps it's the water that gives the plant these unique characteristics.



250

DRAWING FROM THE BOOK OF THE DEAD SHOWING
UNUSUAL UNDERGROUND WATER FLOWING IN DIFFERENT DIRECTIONS (SG)

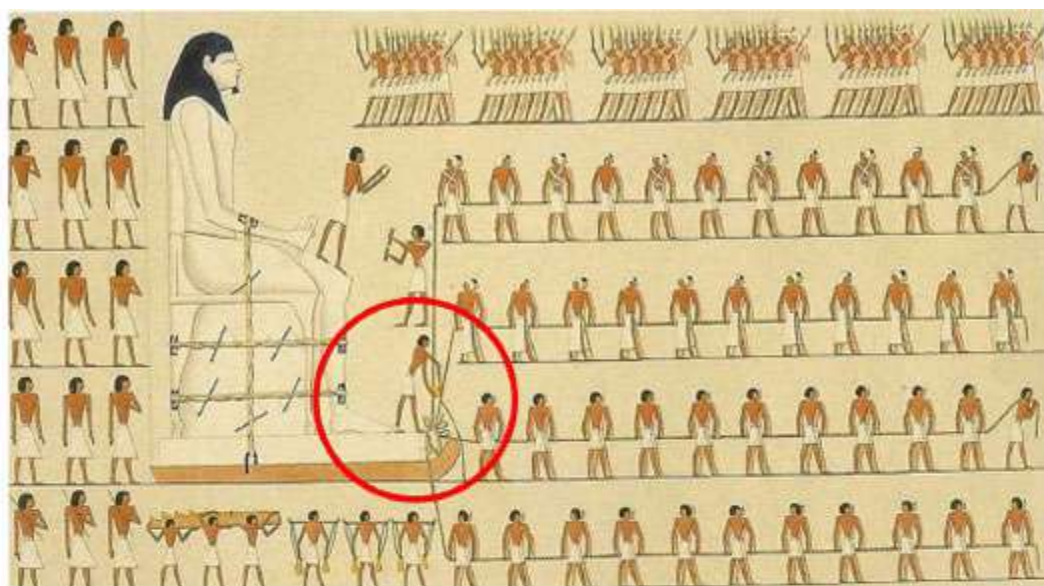


251

PAINTING IN BURIAL CHAMBER OF SENNEJEM; 19TH DYNASTY (SG)

No. 250 Scenes from everyday life with unusual water patterns surround the different scenes. This was found painted on a papyrus scroll that was seventy-eight feet long. It was fifteen inches wide and dated to more than 3000 years ago. It was found intact in the tomb of a scribe. Notice the “wiggly” lines of water.

No. 251 This is a full wall tomb painting from the Valley of the Kings over five hundred miles away from the pyramids. This shows similar unusual wiggly lines that represent water circulating around the everyday scenes. The water appears to move in all directions as shown by the curves. Maybe we are being shown the electromagnetic properties of water.



252

POURING "ENHANCED" LIQUID FROM A VESSEL TO FACILITATE MOVEMENT OF LARGE STATUE (SG)



253

ENLARGEMENT OF ATTENDANTS
CARRYING VESSELS FROM ABOVE (SG)



254

SITULA, A SACRED VESSEL FOR
HOLY WATER FROM THE
SACRED TEMPLE LAKE (SG)

No. 252 This painting shows 172 men who are pulling a statue of Djehutihotep that is estimated to weigh 58 tons. Note that the men are pouring liquid from a vessel without a flat bottom (inside red circle) in front of a sled carrying a statue. The men are carrying more vessels without flat bottoms. This could indicate that electrified water has some use for decreasing friction. There had to be something really special about the water pouring from the hand held vessel. Water that was poured on sand, or

rough limestone terrain, would immediately disappear and not be useful as lubrication to move a sled carrying a 58-ton statue.

No. 253 This image is an enlargement of three attendants carrying vessels that are suspended and not grounded. They are standing by, ready for use. These look similar to the situla.

No. 254 An image of an actual situla with a pointed bottom so it has to be suspended as it cannot rest on the ground or it would lose its electrical properties. The electricity would leak back into the ground when the vessel touched the Earth.



PROCEDURE SHOWING ONE USE
OF "ELECTRIFIED" WATER

255



TOMB PAINTING (SG)

256

No. 255 In this unusual image we see the god Horus and another crowned figure pouring a liquid over the head of a another figure. Both are holding a vessel that is called a "sprinkler." They are holding the vessels at the base as explained in No. 240. The liquid coming from the vessels crosses over the head of the central figure and creates an arched effect. Notice the blue color of the liquid and the wiggly lines that I believe represent "electrification." This is certainly a strange ritual. What appears to be flowing water is not

actually touching the person standing beneath the flow as it passes over him. There appears to be an endless supply of liquid coming out of the handheld sprinklers. This could be a procedure for electrifying or enhancing human auras, which are the invisible energy fields that radiate from our bodies.

This image could demonstrate a form of electrical healing by bathing the body in electrified water. In the lower part of the drawing the “solar boat” is resting on more wiggly lines, which is how I believe electrified water is represented. It appears only when associated with water and most of the time the color used is blue, which is the appearance of deep water.

No. 256 The image is a small section of a tomb painting. Notice one foot is on the boat, which is resting on water. The other foot is on the ground (red circle). Could he be tapping into a different electrical energy pattern? He is holding what looks like a metal object in his left hand. I believe the metal rod is a capacitor capable of holding an electrical charge. He has caught a bird in his right hand and is holding it by the legs. The other birds in the scene seem confused and out of place. Could this scene be similar to No. 245, where fish are jumping out of the water because of electricity in the water? Maybe the air can be affected in the same way.

I know the ancient Egyptians worked with nature using all forms of electricity. In my book *Electric Ancient Egyptians: Manipulating Atomic Structure with Human Electricity*, I examined the ways static electricity was used in this ancient culture. It is a radical reinterpretation of ancient Egyptian art and everyday life. The ideas presented are based on hard science and solid research. I personally researched many of the unique ideas and procedures, which I believe the ancient Egyptians practiced on a daily basis. I believe they were using all forms of electricity to create the incredible monuments and unusual lifestyle they enjoyed.



257

WALL RELIEF SHOWING THE THIRD PERSON COMPOSED OF WAVES OF WATER OR LIQUID (J)



258

GODDESS MEHET-WERET WITH HORUS FALCON ON UNUSUAL WATER BED (TE)

No. 257 This carved wall relief is most unusual. There are two normal-looking people who are carrying trays with several items. Three ankhs, described as the sign of life, hang from each of the trays. The third person's entire body is composed of wavy lines. The amount of water in the human body ranges from 50-75%. The average adult human body is 50-65% water.

The percentage of water in infants is typically around 75-78% water, dropping to 65% by one year of age. Are we being shown that we are made mostly of water? University of Georgia scientist, Yen-Con Hung has studied electrolyzed oxidized water, and the UGA Foundation has filed for a patent based on his work and the benefits of this altered water.

No. 258 Goddess Mehet-Weret wearing a Menat necklace. She is a goddess of water, creation and rebirth and the heavenly flood. Her name persisted into the Greek period. The same wiggly lines with the blue color are used in this image of a sacred cow, sitting on a reservoir of water. She is supporting a solar disk between her horns and a flail is resting on her back, which I believe was used to detect unseen energy points or fields (TourEgypt.net).

In the next chapter I will explain how electrified water, or Earthmilk, was stored for long periods of time and how it was used in everyday life.

CHAPTER ELEVEN

Amphora Vessels





259

AMPHO



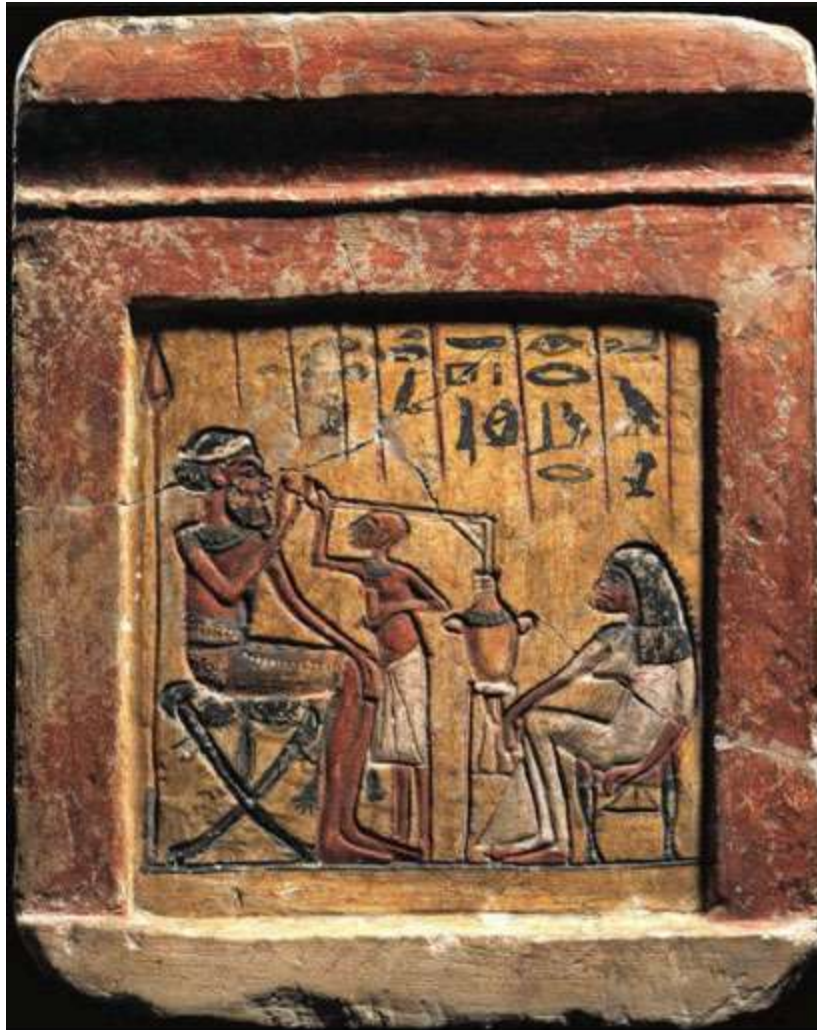
260

AMPHORA VESSEL SHOWING

Amphora vessels have been used for 8,000 years to transport and store wine, olive oil, grapes, and other prized liquids. The name comes from a Greek word that means “carried on both sides.” Prehistoric examples have been found from the Bronze and Iron Ages. In January of 2011, NOVA aired a TV documentary about our Sun called the Magnetic Storm. One part explained that when pottery is fired at 500 degrees Fahrenheit (260 degrees Celsius), the heat magnetizes microscopic particles of hematite and magnetite in the clay, which locks it into the pottery creating a magnetic field. Archaeomagnetic specialist Michele Stiller and her colleagues slowly reheat the pottery and apply a well-defined magnetic field to determine how the “compasses” in the clay reorient to match the new field. They are then able to track the changes in the Earth’s magnetic field through time to date the artifacts. I believe that the ancient Egyptians knew about this invisible magnetic field that was locked into the pottery and used these special vessels to store electrified or energized water.

No. 259 It's illogical to create a vessel to hold a liquid and not put a flat bottom on it so it could stand on its own. In order for these vessels to stand, cradles were required. The cradles for most amphora vessels were made of wood. The Egyptologists' explanation for the narrow and tapered shape was so the vessel could stand upright in sand. They explain that a small hole was dug and the pointed end was pushed into the sand. These vessels were used for thousands of years and many places where they were used had hard dirt and rock or were inside buildings. The explanation does not makes sense. Why would anyone at any time in history make it difficult to store a substance in such an unusual shape that required another non-pottery type holder in order for it to function as a storage container for liquid?

No. 260 If the purpose of the unique shape was to store electrified water, a cradle made of wood would prevent the electrical charge from leaking back into the ground and the stabilized water could be stored for long periods due to the magnetized force field that had been embedded into the clay vessel using 500-degree heat. I believe the force field prevents the electrified water contained in the vessel from losing its electrical charge.



261

EGYPTIAN MEMORIAL STONE FROM 18TH DYNASTY
(www.RealHistoryww.com used with permission)

No. 261 This image is an Egyptian memorial stone from the 18th Dynasty (1350 BCE) of a Mercenary Levantine Soldier who is said to be drinking beer in the company of his wife and child.

I find this interpretation troublesome. Instead of a seated soldier drinking beer with the help of his son and his wife looking on, I see a man sucking a liquid through a large straw that comes out of an amphora vessel that is resting in a wooden cradle. A small person is helping hold the large straw. It appears the wife is touching the bottom part of the vessel with her right

hand. Could he be drinking electrified water with the help of his family? The vessel is not grounded to the earth because of the wooden cradle. Drinking through the large straw would not expose the electrified water to the air, which would cause it to lose some of its potency.

I choose to believe that this memorial stela represents a happy and healthy family, and the scene that has been carved in stone is important as a reminder of the procedure for different forms of electrified water. Perhaps the father was ill and receiving the healing benefits of electrified water. One of the modern producers of the electrified water claims that there are incredible health benefits from drinking water with electrical properties. It makes logical sense since we are seventy percent water. Modern science is also proving we are like an electro-chemical battery that feeds on water. It follows then that electrified water should be very good for us.

I use this example to illustrate how the ancient Egyptians used electrified water as part of everyday life as well as to show the use of amphora vessels.



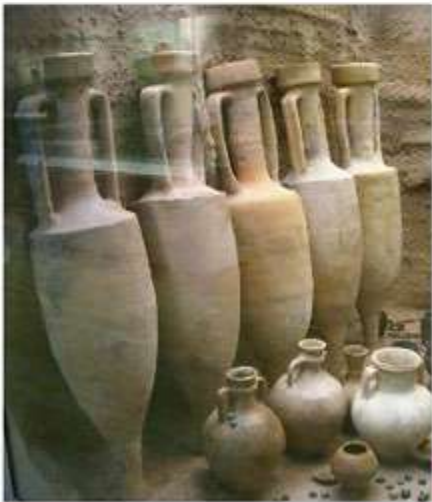
262

AMPHORA VESSEL IN A WOODEN CRADLE



263

ASSORTED SHAPES AND SIZES OF AMPHORA VESSELS



264

MORE EXAMPLES OF UNUSUAL



265

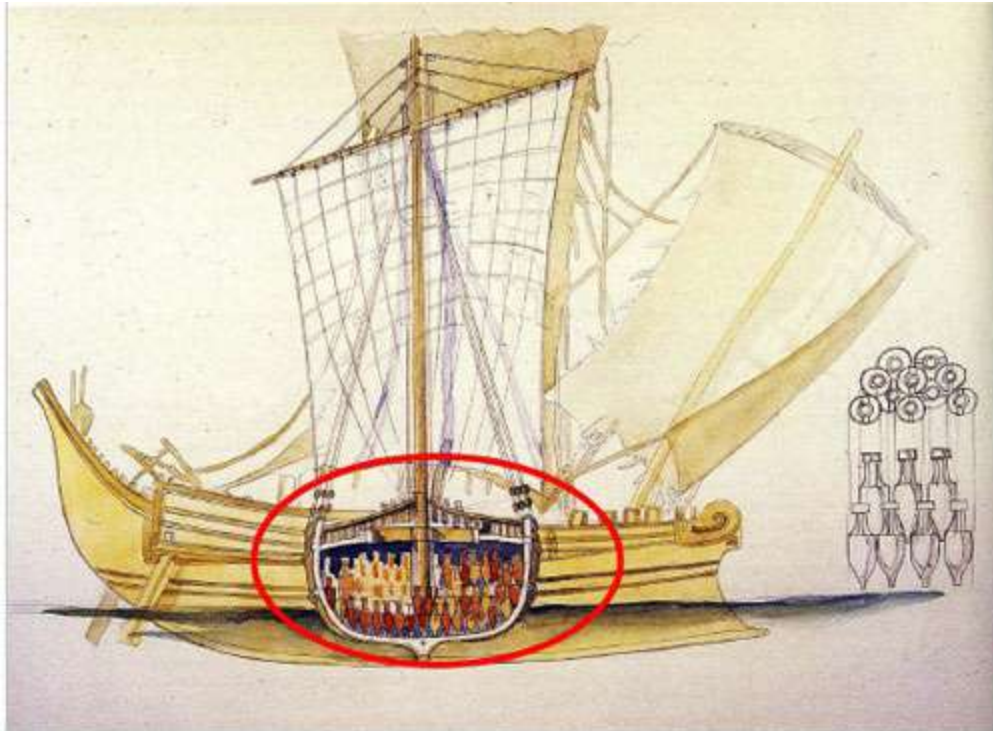
AMPHORA VESSELS IN BRITISH MUSEUM

No. 262 There are many varieties of amphora vessels. This colorful and highly decorated version has more of a rounded bottom. It still requires a cradle to remain upright.

No. 263 Most of these photos were taken in the British Museum. The displays are incredible. These vessels require a stand even though the bottoms are not as pointed. They are a bright orange color with a hard glaze that was baked onto the surface and fired at 500 degrees.

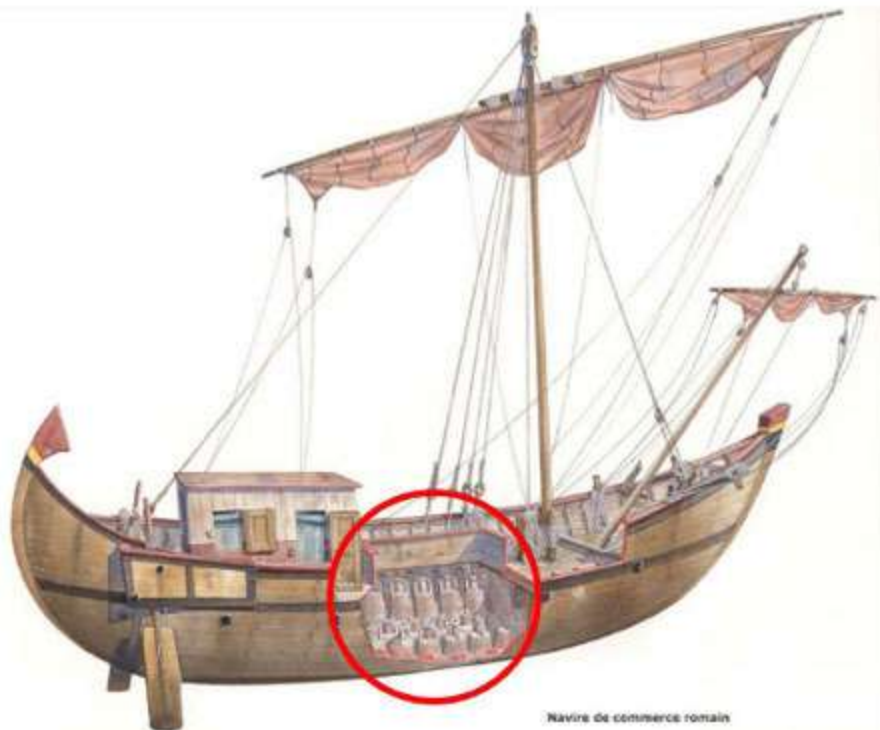
No. 264 The bottoms of these five identical vessels are sharply tapered. Without cradles they are leaning against a wall so they don't fall over, break, and spill their contents.

No. 265 Although shaped differently these vessels have one thing in common: they need support of some kind to remain upright. Normally the amphora vessels are the color of terra cotta and have very pointed bottoms. The shape varies like the examples shown in the photo. These vessels were glued to a round base for display purposes. Each one has a different shape and needs a cradle to keep the vessel upright and prevent spilling the contents.



266

ANCIENT SHIP SHOWING CARGO OF AMPHORA VESSELS (Jean-Marie Gassend, 2005)



267

ANOTHER EXAMPLE OF AMPHORA VESSELS IN CARGO AREA OF SHIP

No. 266 Here is a Roman ship showing stowed amphora vessels (red oval), after the Madrague de Giens shipwreck, dated 75 to 60 BCE. Estimated dimensions were 40 x 9 meters and 3.5 meter “draught” for 375 ton of cargo (artist Jean-Marie Gassend, 2005; AncientPortsAntiques.com, article by Arthur de Graauw).

No. 267 Here is a Roman commerce vessel showing amphora vessels in the cargo hold (red circle). (artist Jean-Marie Gassend, 2005; AncientPortsAntiques.com, article by Arthur de Graauw).

CHAPTER TWELVE

Crystals, Magnifying Lenses, & Invisible Force Fields



AUTHOR PHOTO



ASSORTED CRYSTALS ON DISPLAY
AT THE BRITISH MUSEUM

268



SIMILAR TRAYS OF ASSORTED CRYSTALS

269

Widespread use of crystals is evident in all ancient civilizations who understood that each crystal had special properties. All crystals vibrate at different frequencies, and if you know the special properties of each crystal, the proper crystal can be used to create a vibrational frequency necessary to achieve the intended result. Quartz crystals emit piezoelectric pulses that can be modified to fit a certain time sequence. Crystals have been used since ancient times by many cultures who studied them and learned their unique properties. Royals have worn crystals in their jewelry and crowns and placed them on thrones and weapons throughout history. Perhaps they understood how to enhance certain abilities with the use of certain crystals. Beliefs and customs change over time and sometimes the original purpose, and the knowledge that went with it, is forgotten. Many of the ancient mounted gem stones were not used in jewelry but were instead used for their ability to create vibrational patterns and frequencies that could be utilized in manipulating atomic structure.

At the Cairo Museum in 1978, I viewed a collection of crystals on individual trays in graduated sizes. There were as many as thirty to forty pieces on each separate tray. The crystals were displayed in one room off of a main traffic area. There was a big sign over the entrance door saying “unknown use.” The room was white inside with shelves on the walls. The only objects in the room were the trays of crystals, and they were all precision shaped in graduated sizes from very small to larger sizes. Most

were quartz. Each crystal had its own contoured shape designed exactly for the crystal to fit into.

On my next visit to the Cairo Museum in 2006, my son Cayce and I could hardly wait to visit the crystal display since I had spoken of it so often. Much to my surprise and disappointment, the display was no longer there. I asked several guards who could speak English what happened. They said they had never seen the display and knew nothing about it. I asked several people in museum administration who had been there many years, and they also claimed to know nothing about the crystals.

In 2010, when my wife Debra and I visited the museum again, I asked guards and management—still no answers and still no crystals. I think the crystal trays are scientifically important and could shed light on the ancient Egyptian civilization. I know modern science can code enormous amounts of information in certain crystals, mostly quartz. The assortment of crystals could contain a library of ancient information.

Nos. 268 & 269 I took these photos of similar examples of crystals on trays in 1978 at the British Museum in London. However, these are more crudely made and have different shapes. They are not of the same quality or precision as the missing crystals. We are just learning about the unique properties of crystals. There is evidence that crystals were used for magnification. I believe magnifying crystals were used in the operation of the pyramids.



270

BRONZE ARTIFACT WITH STATIONARY METAL DISK



271

BRONZE STATUE SHOWING GROOVES INSIDE THE HORNS WHERE A LENS COULD BE INSERTED



GLASS LENS OVER 3000 YEARS OLD

272



REFLECTIVE CRYSTAL LENS
FROM THE BRITISH MUSEUM

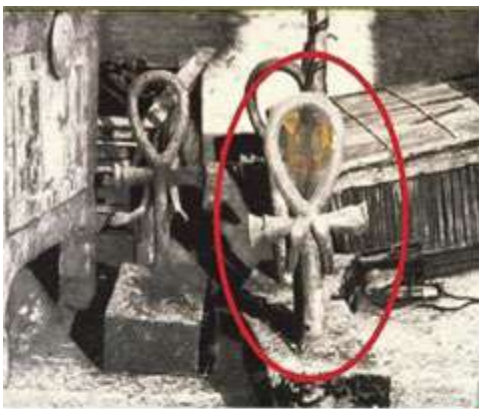
273

No. 270 There are many similar bronze busts with the cow horns of Hathor and the solar disk embedded in the middle.

No. 271 Occasionally the horns are present without the solar disk. Looking closely at this image grooves can be seen on the inside of the horns (inside red circle). Perhaps this was designed for removable disks or crystal lenses.

No. 272 This 3000-year-old glass lens has magnifying properties. It was found broken but had been glued back together. When it was in perfect shape it could have been used to bring light into dark areas by inserting the glass lens into a hole in the ceiling when the Sun was shining, or during a full moon.

No. 273 This ancient handmade crystal lens looks like it could function as a solar disk. The round shape looks like it could slip into the empty grooves of No. 271. Such a disk could focus and magnify light in one place for a period of time. There could be other crystal lenses that could be inserted into the horns for other types of energy.



EXAMPLES OF ANKH-SHAPED HOLDERS

274



ANKH-SHAPED HOLDER AS IT WOULD LOOK
IN "AIR VENT" OF THE KINGS CHAMBER

275



SEASONAL REFLECTIVE MATERIAL HOLDER

276



CARVED QUARTZ CRYSTAL

277

No. 274 I believe a possible function of these unusual ankh-shaped objects that were mounted onto solid wooden bases was to act as lens holders. There were four different ankh-shaped objects in bases, and each one was different. Each has a pair of arms and hands in a different position. They were found in Tutankhamen's burial possessions in the Valley of the Kings. I think they could be used to represent the four seasons, since each season has unique qualities. Different types of crystals could be shaped and suspended in the openings, making a variety of frequency vibrations with light shining through the suspended crystal. There would be no electrical interference because of the wooden base the crystal was suspended on.

No. 275 There could be a relationship between the proportion of the ankh-shaped stand and the opening to the air vent of the south side of the inside of the King's Chamber. The solid wood base would sit very nicely on the flat granite opening.

No. 276 Shows a single ankh-shaped objects. The center opening has been colorized to indicate where a crystal or other object could have been suspended.

No. 277 This oval-shaped quartz crystal could have existed long before the religious images were carved on it. It is the same shape of crystal that could be used in the special holders.



DISK OF SABU: SO-CALLED LOTUS VASE (PD)

No. 278 One of the most unusual artifacts I saw in the Cairo Museum was this round, one-piece object that had been carved out of schist, which is mostly quartz. As noted earlier, quartz has considerable piezoelectric properties. Museum authorities labeled it as a “lotus vase.” While the lotus was a sacred flower in ancient Egypt, the object is so unusual no one would imagine such a mundane use for it. The so-called vase was found in the tomb of Prince Sabu, son of a pharaoh, who died around 3000 BCE. The object has an aerodynamic appearance as the three concave schist fins bend toward the center. The round tubular outer edges create a perfect circle. Someone went to an incredible amount of trouble to create this stone object. If I could experiment with this artifact I would mount it on a spindle and rotate it at different speeds to see what kind of air current or sound resulted. I believe this schist disk could have been a sound frequency generator or used in passageways to move air current. Given its composition, the disk might also give off an electrical field.

When I observed this object in the museum it had already been repaired once, but was still in one piece. What a remarkable feat to carve this out of a single piece of stone. It had to have had more importance than an

ornamental vase. There is a round, hollow sleeve in the center. This one-piece uniquely-shaped object could be slipped over a rod or a round post and would spin or rotate. Because of the aerodynamic fins, it might give off a vibrational frequency. It could have been mounted on top of a pyramid. The pyramid energy that radiated could cause it to spin, perhaps creating a sphere of influence over a designated area that might even affect gravity. It was found in a so-called underground tomb structure near the banks of the Nile in the same area where the salt water from the Mediterranean Sea meets the fresh water of the Nile River. There are a whole series of these large underground structures referred to as “palaces for the pharaohs.” These underground buildings are unusual as they have no doorways. They do not work as underground housing. The fact that this object was found in one of these underground compartments is very unusual. The structures are vastly old, perhaps dating to 7,000 years ago. It is likely that the burial took place much later, and given that Sabu was buried with ordinary items such as pottery and rope, he could have inherited the precious object from an earlier era.

I believe these underground structures fit the profile of an Earth battery on a very large scale. This strange object could be part of a sound frequency generating system that was powered by direct current generated by the huge Earth battery. (These batteries are proven technologies. The first patent for an Earth battery was issued to Nathan Stubblefield in 1898.)



3000 YEAR-OLD NINEVEH LENS

279



SELENITE CRYSTAL

280



AGATE DISK THAT HAS BEEN SHAPED

281



ROUND CARVED CRYSTAL

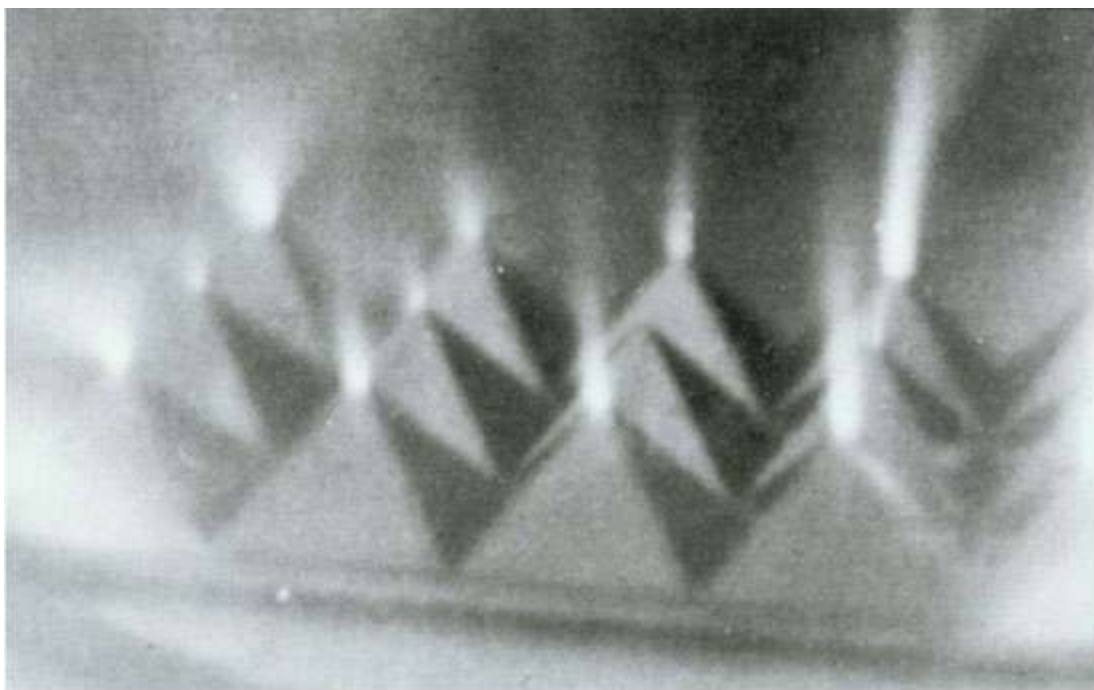
282

No. 279 This piece of quartz crystal was found in 1853 in the throne room of King Sargon of Assyria in the palace of Nimrud in Nineveh in Iraq. The King ruled over three thousand years ago. It's believed to be a magnifying glass although some have suggested it was used as a telescope lens. The lens was found in the same area as the famous "Baghdad battery." In all my research, I have never seen credit given to the ancients for creating magnifying lenses. Yet here we have a 3000-year-old man-made magnifying lens. This could have been used for many things such as starting fire, magnifying images, looking at stars, and since it was quartz, it could generate electricity because of the piezoelectric effect.

No. 280 Selenite crystal was plentiful and could be shaped to magnify.

No. 281 This agate disk was shaped to magnify.

No. 282 Here is another example of what I believe was originally a large magnifying crystal created by the Egyptians and used for specific purposes. Subsequently, Christian religious symbols were carved into the surface. It's unlikely that those who added the artwork knew the original purpose.



283

KIRLIAN PHOTO OF PYRAMID-ENERGY-GENERATING DEVICE

No. 283 When a pyramid is aligned to Earth's magnetic field north and south, and has a 52-degree angle of inclination on all four sides, like the Great Pyramid on the Giza Plateau, it generates an electromagnetic force field that can be measured and photographed by special equipment. The image above is a Kirlian photo of a pyramid-energy-generating device

designed by Dr. Patrick Flanagan (www.Dowsing.com) who accompanied me on my first trip to Egypt. Note the lines of energy shooting from the top and at the edges.

In 1949 Karel Drbal from Czechoslovakia received a patent (#91,304) for his little cardboard pyramid using the same dimensions as the Great Pyramid. He called it “Pharaoh’s shaving device” and claimed he could get up to 200 shaves from one razor blade by placing the blade inside his little pyramid that had been aligned to magnetic north using a compass. In order to receive a patent you have to prove that the invention works. For example, the Magnolia Milk Dairy in France packages their milk in pyramid-shaped cartons to lengthen the shelf life.

The energy that radiates from the Great Pyramid fluctuates and seems cyclic. I believe this is due to the low frequency telluric currents that move in cycles in the Earth and under the oceans. These are the same electric currents that charge earth batteries, a proven technology. I believe the unique shape of the Great Pyramid, when aligned with the Earth’s magnetic field, creates a portal or opening so that the electricity created by telluric currents pours out. When I first started studying pyramid energy scientists used the term electromagnetic fields to describe the energy created by the pyramid. This is now called subtle energy.

Hundreds of US patents have been issued on pyramid-shaped devices using the exact angle of 52-degrees. A patent is not issued unless the invention works, so this energy field clearly has been demonstrated to have an effect. As we proceed, keep in mind that this energy is available throughout the pyramid’s structure even though it is invisible to the unaided eye. The Great Pyramid has been photographed with visible energy coming from the corners and at the top. I have read of many experiences where people described feeling energy radiating from the pyramid. Some people have experimented with the energy only as a novelty rather than as serious

science. I wonder what other shapes could create energy fields using the same underground electrical currents present in environments around the world.

Concrete proof of invisible energy is hard to achieve. Scientists have devised instruments to detect and record signs of invisible energy. Energy patterns can be tracked and graphed. However, seeing photos and reading the explanations is not the same as actually feeling the sensation of unseen energy. Dismissed as entertainment, it is possible to manipulate the body's layers of energy fields. Next, I'll describe an experiment the reader can try at home. This amazing activity has never been scientifically explained,

Five people are needed to perform this experiment, one person to be lifted and four to do the lifting. The person to be lifted sits in a straight back chair, facing west. Legs and feet are together, hands are in a relaxed position on each leg. Choose the heaviest person to lift as it is more impressive. The four people who will lift the person stand at each corner of the chair.



284

LIFTING POSITION

No. 284 The two people standing at the front of the chair will pick the person up between the thigh and the knee with their hands clasped together and their two index fingers pointing out and two thumbs crossed and pressed together. The two people standing at the back of the chair clasp their hands together in the same manner and place their clasped hands under the person's armpits. All four lifters should raise the person at the same time. Try to pick up the sitting person first to see if it can be done. It is good practice since the procedure will be performed several times during the experiment

No. 285 This shows how the fingers should lock together for lifting.



THIS CLASPED HAND POSITION PROVIDES THE NECESSARY STURDINESS TO HOLD THE PERSON IN THE AIR



The next step is most important. Of the four lifters, starting with the front side, Person A places their left hand palm down, about one inch above the head of the person to be lifted. Moving clockwise, Person B places their left hand palm down on top of the first hand, leaving about one inch of space between the two hands. Person C places their left hand palm down in the identical position, leaving an inch of space between the hands. Keep holding the left hands in position, then repeat exactly the same four previous steps with the right hands, leaving an inch of space between the hands. Four pairs of hands are now positioned about one inch apart.

No. 286 It is critical that the hands do not touch each other or the head of the person who will be lifted.



Now remove the hands in the reverse order. Person D, whose hand is on top, is the first to be removed. Then the second to last hand (C), then each one removed in reverse order. When the last hand is removed all four standing people will use their clasped hands with pointed index fingers, same as before, when attempting to lift the seated person. Only this time be prepared for a most unusual experience. The person will seem almost weightless, and the person being lifted will feel a similar sensation.

This can easily be done at home with five people to demonstrate the invisible human aura and the multiple and levels of energy circulating within it can be affected. I believe the ancient Egyptians understood this energy and left us examples in their art and drawings. I believe there is an interesting parallel of using of the hands to direct energy between this procedure and the ancient Japanese healing art called Reiki. It is a great thing to do at a party and experimenting with the process many times will yield fascinating results.

This example may seem out of context in a book about pyramids, but I have found if I can experience unseen energy at work it makes understanding the concepts I am researching easier. In this “gravity defying” example, by following this procedure, or formula, the results are always the same although it is not commonly seen with the naked eye.

CHAPTER THIRTEEN

The Great Pyramid Fits the Profile of a Type of Chemical Laser

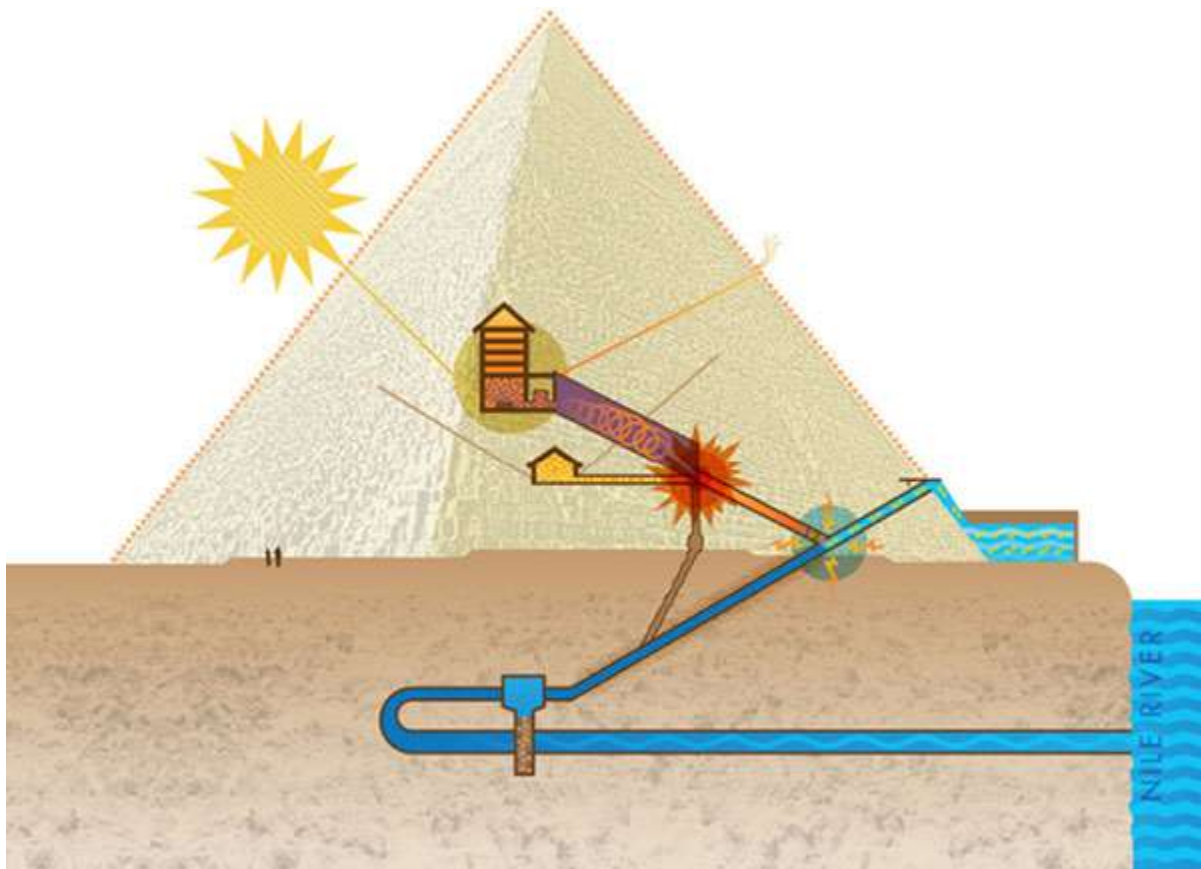


ILLUSTRATION BY SUSAN ANDRA LION

“Laser” is an acronym for Light Amplification by Stimulated Emission of Radiation. In 1978 I visited the US Patent Office in Washington, D.C., where for one week I read and made copies of about 200 patents relating to lasers. After studying them I realized that they had a lot in common with the pyramids. They all had long tubular channels that connected with small compartments, and they had vessels that would hold very hot materials. Since its invention, more than 50,000 patents relating to lasers, and more than 2,000 for chemical lasers, have been issued. The reason there are so many different chemical lasers is there are infinite possibilities to create them. It appears to me that lasers are not complicated and that is why I can see the Great Pyramid as a type of closed-cycle chemical laser.

During my laser research, after exposing myself to all the patented lasers, I studied the shapes or configurations of the sizes of the chamber-compartments and tubular-shaped connecting passages of the drawings that were shown in each patent. Each were different but they all had similar components and requirements to work: a source of power, an optical source, a mixing vessel, a separating chamber, an exhaust system, an oscillating chamber, a downstream mixing chamber, and a gas source—all of which will create a continuous wave output beam.

The realization hit me that the Great Pyramid of Giza had all those same components as identified on the next page. The concept that the Great Pyramid was some sort of gigantic laser was mind-boggling to me. However, I cannot refute the evidence. I know it was never meant to be a tomb, and I know this ancient structure had an important purpose in the distant past.

During my research on lasers, as fate would have it, I had the opportunity to meet and become friends with Ted Mamin, who originally made the first laser. He was dating a family friend and over a couple of years I learned

about scientific matters from him. He worked for many years as a research scientist for Hughes Tool Company, owned by Howard Hughes. In one of our late night conversations I questioned him about how he came with the idea of a laser.

By 1957, scientists were working with the idea of amplification of visible light. Gordon Gould collaborated with Charles Townes, inventor of the maser, who advised him about getting a patent and agreed to act as a witness. Ted Mamin said Howard Hughes really wanted the technology and offered his research scientists a reward of \$10,000 if they could make it work. Ted said he wanted that prize money so badly that the laser was all he could think about. The realization of how to make it work came to him in a dream. "I dreamed the answer," Ted said, "and I went to the office the next morning and created a laser beam, thus winning the \$10,000 prize." He showed me the synthetic ruby crystal that he used. While we were having a conversation and he pulled the crystal out of his pocket.

The idea is actually quite simple; Ted said, "It's about resonant overtones. Everything vibrates at a certain frequency. If the frequency can be elevated to match the frequency of the higher one the two form a resonant overtone. Resonant overtones occur when the vibration can merge with another resonant tone from another material or gas. When both vibrational frequencies merge they create coherent light, or a laser beam. Some industrial laser patents suggest that almost anything can be used for a laser.

The human voice can create a sound frequency that can shatter lead crystal. The high C note resonating for sixty seconds will go into a resonant overtone, and if there is glass crystal in the vicinity it will shatter. The structure of lead crystal vibrates at the same frequency as the high C note, and it seeks to merge or resonate with the lead crystal vibration. There is not enough room in the atoms of the crystal structure so it actually breaks apart. Sympathetic vibration is the cause of the shattering.

[54] CLOSED CYCLE CHEMICAL LASER

[75] Inventors: Carl J. Buczek, Manchester, Conn.; Robert J. Freiberg, Palm Beach Gardens, Fla.; David W. Fradin, Exton, Pa.; Peter P. Chenausky, Avon, Conn.

[73] Assignee: United Technologies Corporation, Hartford, Conn.

[21] Appl. No.: 894,776

[22] Filed: Apr. 10, 1978

[51] Int. Cl.² H01S 3/095

[52] U.S. Cl. 331/94.5 G

[58] Field of Search 331/94.5 G, 94.5 P, 331/94.5 PE, 94.5 T, 94.5 C

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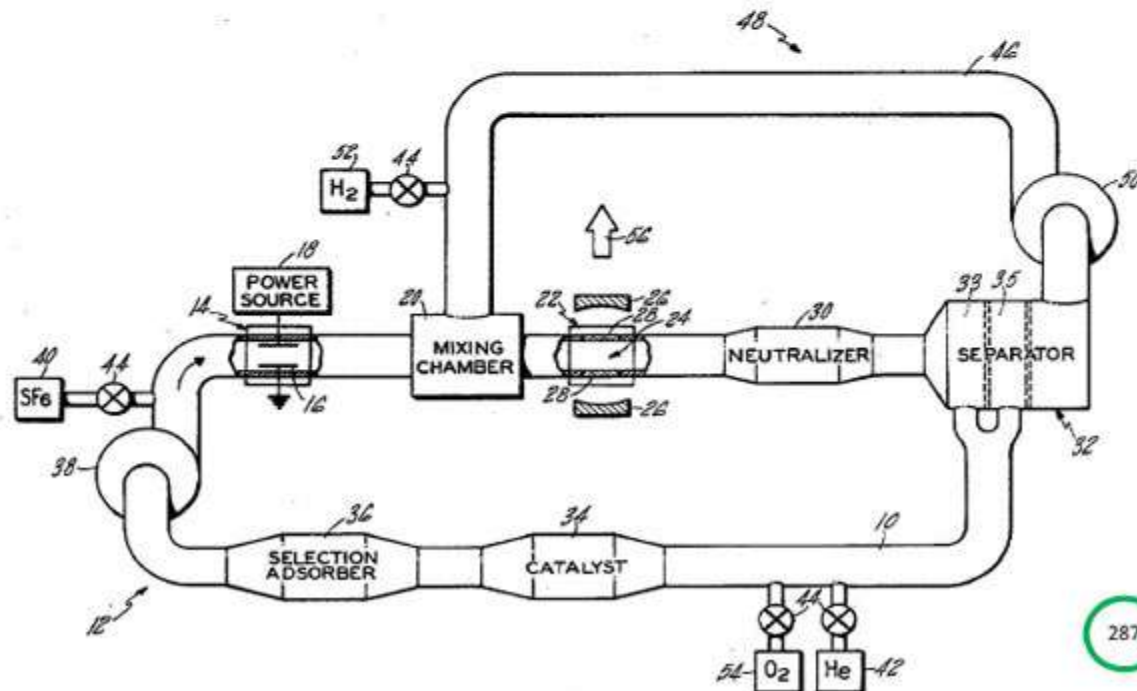
Fradin et al., "A Recirculating, Self-Contained DF/HF Pulsed Laser", *IEEE J. of Quantum Electronics*, Aug. 1975, pp. 631-633.

Primary Examiner—James W. Davie
Attorney, Agent, or Firm—Lawrence A. Cavanaugh

[57] ABSTRACT

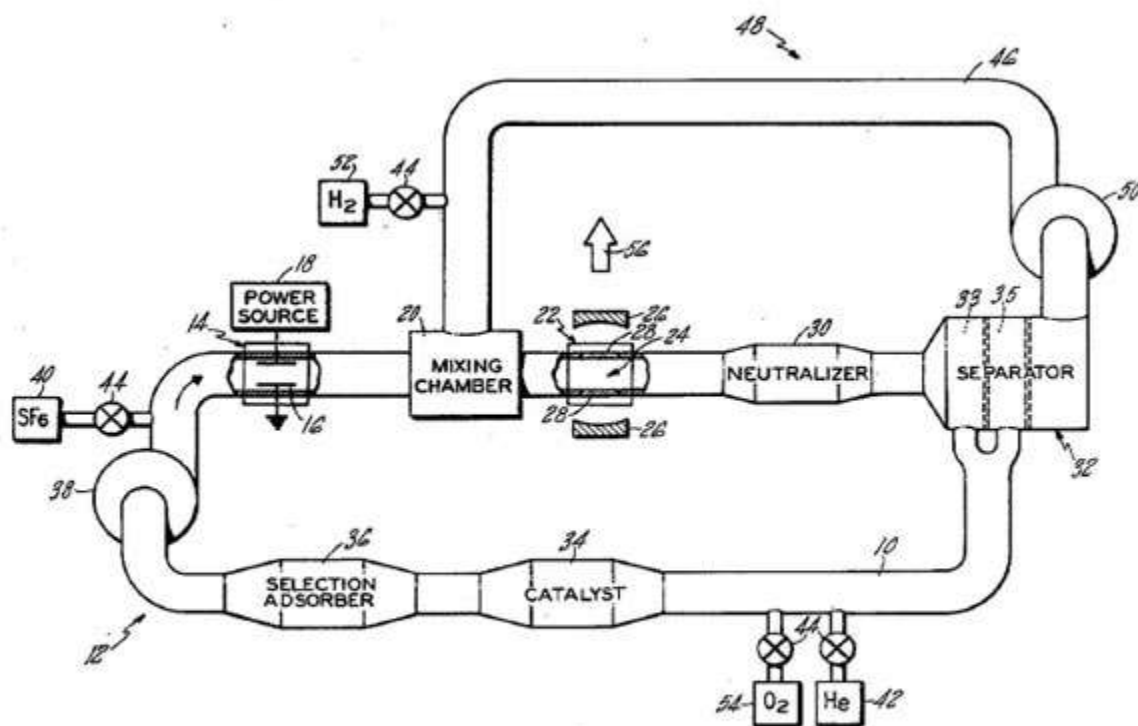
A closed cycle chemical laser adapted for continuous wave operation is disclosed. A first gas such as sulphur hexafluoride is decomposed by an electrical discharge means to provide at least some fluorine atoms which when combined with molecular hydrogen in a mixing chamber located upstream of and proximate to an optical power extraction chamber forms an excited laser species capable of simulated emission to produce a continuous wave output beam. After passing through the optical cavity the effluent is purified by selective absorption and adsorption processes to eliminate the laser species from the effluent and to separate the hydrogen for recirculation back to the mixing chamber. The remaining effluent has its pressure increased, is supplemented with makeup feed gases and is recycled. The operation of the system using sulphur hexafluoride and hydrogen gases is discussed in detail and various combinations of other suitable reactants are disclosed.

24 Claims, 1 Drawing Figure



ONE PAGE OF A LASER PATENT

No. 287 The illustration shows the diagram of a closed cycle chemical laser.



DRAWING OF CLOSED CYCLE CHEMICAL LASER FROM US PATENT

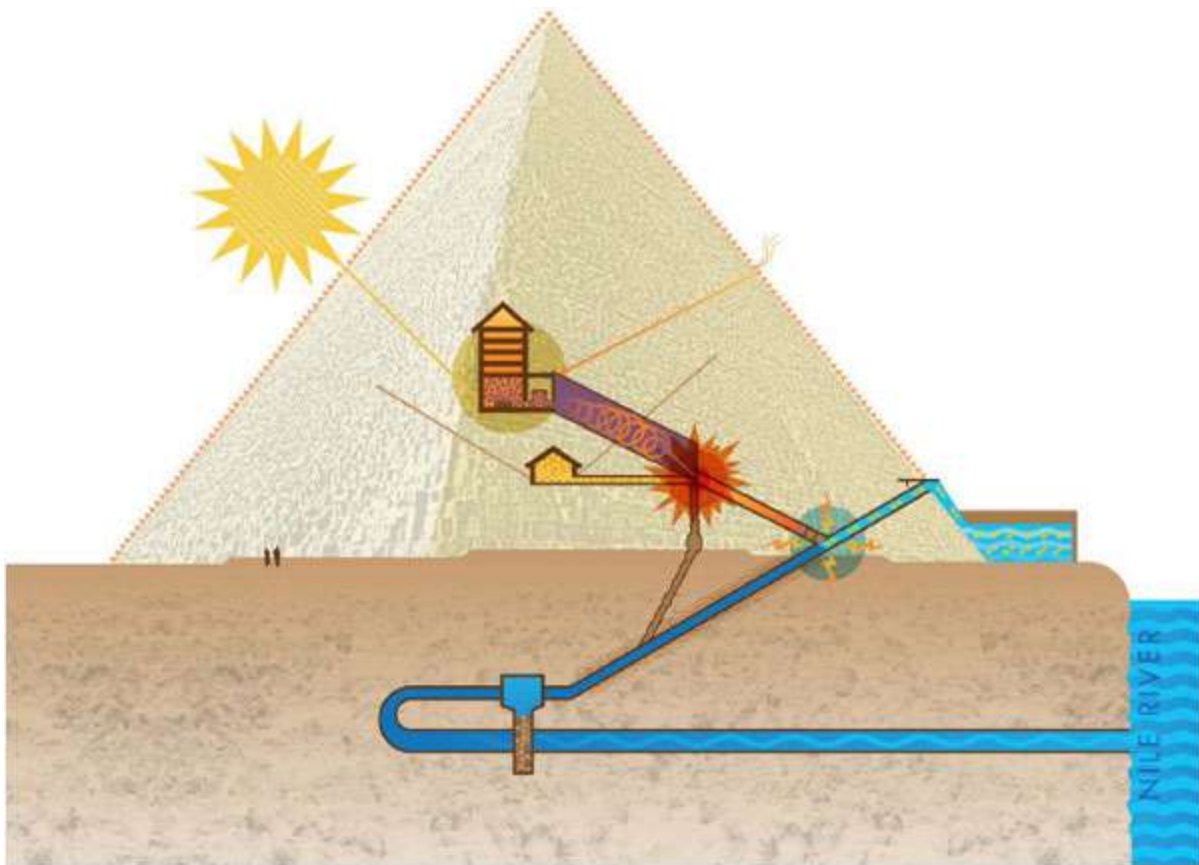
288

No. 288 What I have learned about lasers is that they can be very simple or very complicated. They can vary in price from a few dollars to hundreds of millions of dollars. All contain characteristics in common, such as compartments, long narrow passages, and intersecting passages that connect to larger chambers. All these connections allow chemicals, liquids, electric signals, and in some cases vibrational magnetic fields, to move together in some fashion to create the desired laser effect.

In a chemical laser the energy created does not leave the container. The energy is contained inside. I believe the Great Pyramid is a type of chemical laser that created enough energy through heat or pressure to force the piezoelectricity out of the three granite blocks that intercepted the flow of water moving upward at a 26-degree angle from water from the Nile. The

magnetic force field created when water is moving uphill at a 26-degree angle could allow for the piezoelectricity to penetrate and merge into the water that was supplied by a tunnel recently discovered in 2015. The opening of the tunnel sits on the bottom of the embankment under where the Nile once flowed. It is a man-made tunnel (see No. 98) made of blocks and leads underground and connects to the Great Pyramid. This would have given the Great Pyramid a never ending supply of water.

Think about it, why would anyone have built a tunnel underground from the bottom of the Nile River, thirty-three feet underground, and then connect it to a pyramid, giving the pyramid access to a tremendous volume of water. This type of tunnel has been found in several pyramids. There may be others but they have not yet been discovered.

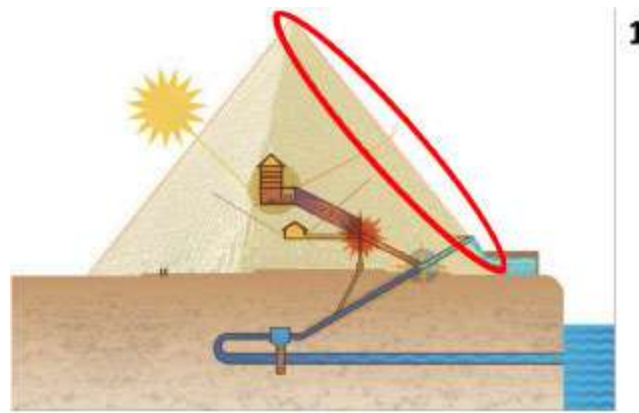


Mystery of the Great Pyramid Solved

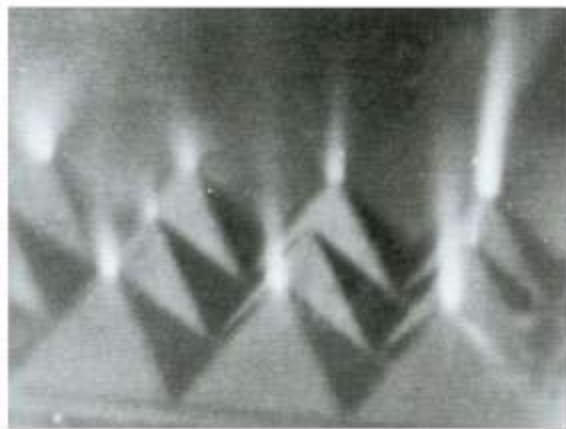
Let's consider that the Great Pyramid is a gigantic machine or tool to understand its purpose and function. On the next few pages I will explain step-by-step why I believe the Great Pyramid could have functioned as a type of closed-cycle fluoride/hydrogen gas laser. Each step will be identified with a red circle or oval with a photo of the location inside the pyramid.

There is a dynamic relationship between the pyramid shape and the low-frequency telluric currents that continuously run underground and underwater through the Earth. Because of its shape, the Great Pyramid has a built-in electrical field that is always present because it is permanently grounded to the Earth. The pyramid shape, and the angle of 52-degrees, is what draws the telluric current from underground and passes the energy through the pyramid as an electrical source field. The chambers and passageways in the pyramid can be compared to diagrams for chemical lasers. There are striking parallels to critical features such as oscillating chambers and separating chambers.

Our 1978 team's mineral analysis showed that hydrogen gas was present in the Queen's Chamber and that water from the River Nile once flowed through the passages and chambers inside the Great Pyramid. Evidence indicates that the Great Pyramid is connected to a deep underground tunnel that is linked to the Nile deep underground, that would have created an endless supply of controllable water. When electrified water came out of the pyramid and was directed into the so-called Upper Temple it could be contained in areas around the pyramid for other purposes. Individuals could collect electrified water for personal use. Excess water could be passed down the causeway and picked up at the so-called Lower Temple and taken to other locations by boat. The excess water would be released from the Lower Temple into the River Nile, sending the electrified water to enrich the river. It would be beneficial for all life.



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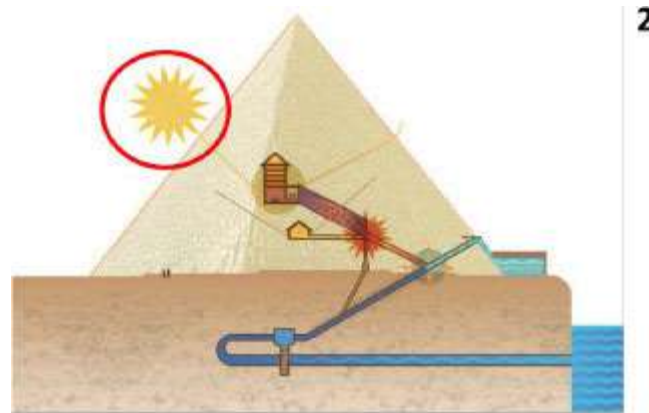


PYRAMID SHAPE—SOURCE OF POWER

SOURCE OF POWER: The Great Pyramid has a source of power that is always present, indicated by the yellow glow around the corners and the top (inside red oval). When a pyramid is aligned with Earth's magnetic field, and the pyramid has a 52-degree angle on all four sides, the pyramid shape radiates an electrical charge. Patents have been issued for pyramid-shape products in many countries. In the past, scientists referred to the electrical phenomenon as electro-magnetic energy. It is now referred to as subtle energy.

A pyramid can be constructed from any material: paper, wood, or a solid as long as the shape is aligned with Earth's magnetic field it emits energy as shown in the Kirlian photo on the left. The pyramid shape provides the

power source for the Great Pyramid to function as a laser. I believe the electrical power source is created by telluric current, which is a low frequency current that travels underground and under water and shifts directions every twelve hours. I believe the shape of the pyramid creates a “portal” for the current to arc out of the Earth. The source of power is available anywhere in the pyramid.

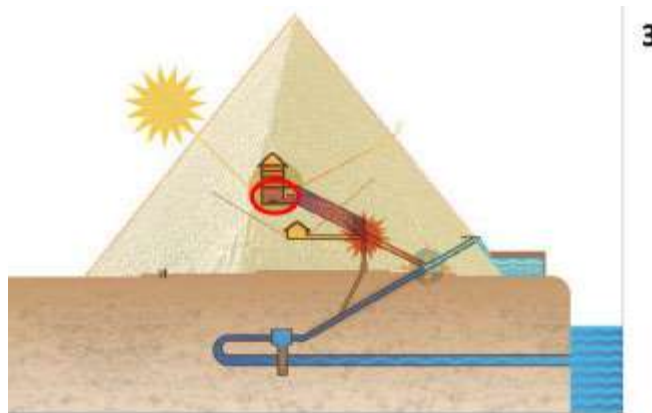


OPTICAL SOURCE

OPTICAL SOURCE: Every day the Sun rises in the east and sets in the west, passing over the Great Pyramid, shining light and heat on the south side (red circle). About three-fourths of the way up the side, there is an eight-inch square opening that goes straight down, turns at a small angle, and then opens into the so-called King's Chamber. There are no intersections in the vent. If a large crystal ball were inserted in the opening, as the Sun rose, light and heat would be generated and focused down and

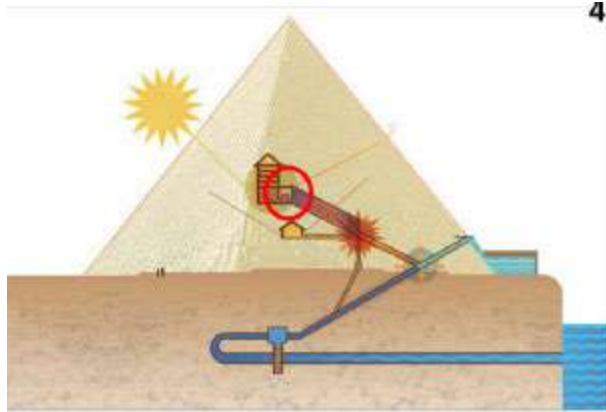
into the chamber. This vent could also supply oxygen and be opened or closed.

The amount of heat would vary depending on the angle of the Sun or other light source. There would be a few days during the year when the angle of the Sun was the same as the angle of the vent. Sunlight would pour into the chamber, creating heat to trigger low-level chemical reactions. The Egyptians used crystals. 3,000-year-old polished crystal shapes are on display in museums, and in the past were ground to create magnifying lenses. The laser function would be initiated by focusing light or sound vibrations into the so-called King's Chamber.



GRANITE VESSEL

MIXING VESSEL: The granite vessel found inside the pyramid (red oval) would accommodate extreme chemical reactions and tremendous heat. Dark stains are etched into the granite vessel, which is evidence of chemical changes that occurred inside the vessel. To start the process, I believe the ancients placed fluoride crystals, which are found in nature, inside the vessel. When the temperature reached 114 degrees Fahrenheit in the chamber, the fluoride crystals sublime, becoming a purple gaseous vapor. The purple gas would have risen to the ceiling. As the so-called King's Chamber filled up with the fluoride gas, and the gas reached the top of the entrance to the chamber, the gas would start traveling along the ceiling and come in contact with the Antechamber. There isn't a ceiling in the Antechamber, so the gas would rise again and come in contact with the so-called Grand Gallery. Meanwhile, the fluoride crystals were still generating purple gas, which is an essential component for a fluoride/hydrogen closed cycle laser. I believe other crystals could have been used in the Great Pyramid for different purposes.

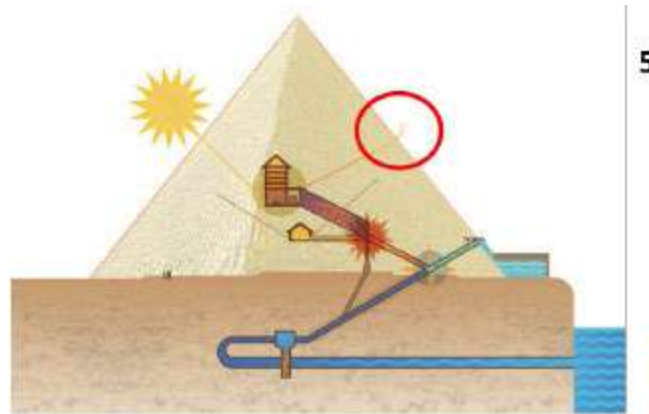


ANTECHAMBER

SEPARATING CHAMBER: The small area just before the entrance to the so-called King's Chamber is called the Antechamber (red circle). It's unusual because it creates a break in the ceiling. To enter the chamber it's necessary to stoop over for about four feet before it's possible to stand upright where there is no ceiling and is open above. This is where the purple gas would rise and come in contact with the Grand Gallery.

The photo on the left shows four half-circle grooves from top to bottom, and the very dark stains that have been etched into the stone. The dark area at the top is the open ceiling that gives access to the Grand Gallery. The purple gas would pass over these grooves on its way to the large open Grand Gallery, which I believe functioned as an oscillating chamber exciting subatomic particles. The unique design of the so-called

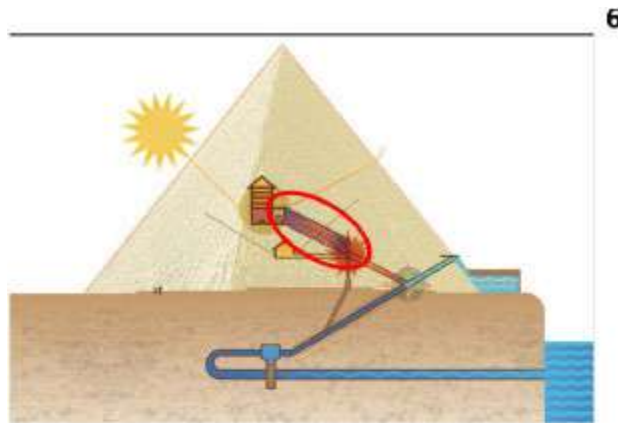
Antechamber would have worked well as a separating chamber to continually direct purple fluoride gas where it was needed. The amount of crystals placed inside the granite vessel would determine how long the chemical reaction in the Great Pyramid would continue. When the crystals were all vaporized the machine would shut off.



EXHAUST SYSTEM

EXHAUST SYSTEM: A vent on the north wall inside the so-called King's Chamber exits on the north side of the pyramid (red circle). In the illustration we see the vent from the inside of the chamber. Dark stains visible at the top of the opening have been etched into the red granite. Tremendous heat exiting the exhaust vents could have created these stains. There had to be a way to release some of the pressure and heat that would build up inside the chamber.

Access to the inside of the vent through a small opening just off the Antechamber would have provided access to modulate or close the exhaust system in No. 62. This roughly-cut passage permits access to about twenty linear feet of vent that goes to the inside of the chamber in No. 70. The other side of the open vent exits the exterior of the pyramid on the north side. Access to the inside of the vent opens new possibilities. The dark stains are important evidence that something hot was present inside the Great Pyramid. The suggestion of “Fire in Middle” makes sense.

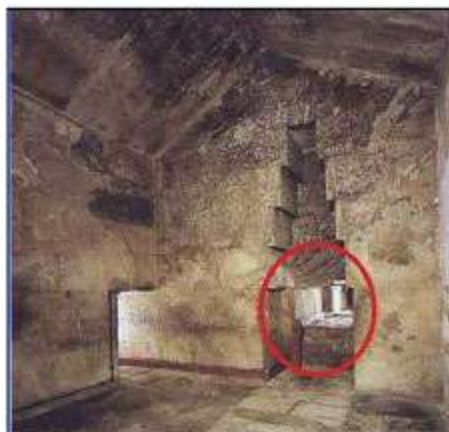
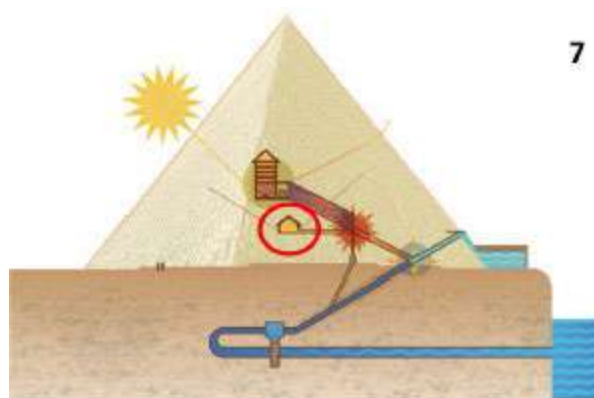


OSCILLATING CHAMBER

OSCILLATING CHAMBER: When exiting the four-foot opening of the Ascending Passage one looks up a long 26-degree angled granite chamber at a distance of a 150-foot. The ceiling is 29-feet high and is only three-feet wide at the top. The distance between overlapping layers of granite widens as they reach the floor. The so-called Grand Gallery is seven-feet wide at

the bottom as seen in the photo on the left. There is a strong sense of being inside an enormous machine.

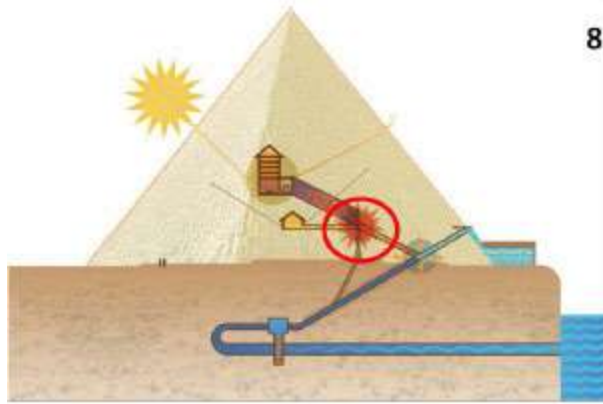
Something was removed from each side of the granite walls near the bottom. They were torn away, leaving empty shapes—twenty-seven open spaces on one side and twenty-eight on the opposite wall. The uneven number would allow a negative-positive field to exist. The excited subatomic particles would bounce back and forth, gaining power. I believe whatever was removed was likely bronze, gold, electrum, or silver and were types of electrodes. These objects were likely the only “treasure” ever found inside. An oscillating chamber would need metal elements to create an electrical field. Using pyramid power and the missing metal electrodes, the Grand Gallery became an electrified oscillating chamber.



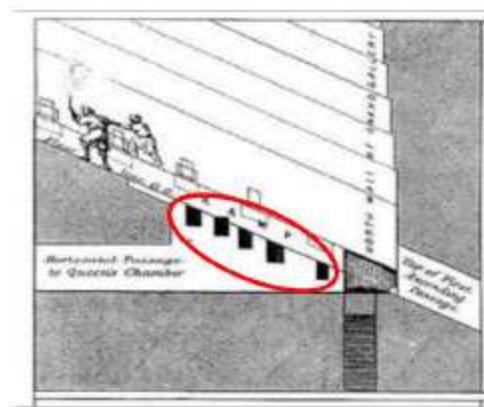
SO-CALLED QUEEN'S CHAMBER

GAS SOURCE: The Queen's Chamber, named because of the gabled ceiling, becomes the gas source of the laser. Egyptologists named the chamber because it has a gabled ceiling while the ceiling of the King's Chamber is flat. I believe the so-called Queen's Chamber was a source of hydrogen gas needed to operate the pyramid. By a simple process of electrolysis, when salt water comes in contact with electricity, hydrogen gas is released.

Because the power source was present throughout the pyramid, this chamber would be electrically charged when water was released into the chamber. The carved out opening (in red circle) is visible in the photo on the left. A passageway is cut into the back wall behind the "niche." It's only possible to enter about eight feet before the top caves in and stops. I believe this could have been the source of salt water. Once the hydrogen pushed down from the ceiling and reached the top of the entrance the gas traveled along the ceiling at a steady flow. Our team's mineral analysis taken from a sample of the gabled ceiling confirmed the past presence of hydrogen gas in this chamber.



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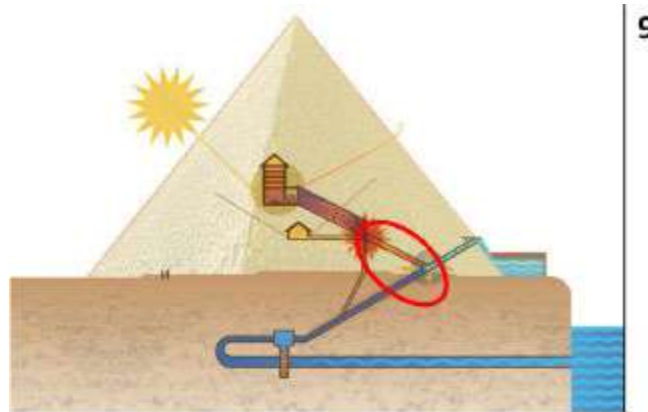


DOWN STREAM MIXING CHAMBER

DOWNSTREAM MIXING CHAMBER: Just before entering the Grand Gallery the hydrogen gas exits the so-called Queen's Chamber. There is a defined area where the entrance to the Ascending Passage, the Grand Gallery and the Queen's Chamber all intersect. I see this as the mixing chamber where gases combined with highly excited subatomic particles. The so-called "escape route" is a part of this area (red oval).

This intersection was no accident. Careful planning was required to combine these gases in an ideal condition with a potential drain with a removable stopper that allowed the interior chambers to be cleaned after use. If water was used it would drain back down to the Subterranean Chamber and flow out through other passages. I believe the ancients used many different types of crystals and other elements in the granite vessel in the King's Chamber to create different chemical reactions. After the process

was completed, I think the interior needed periodic cleaning in order to introduce different elements to achieve a variety of chemical reactions.



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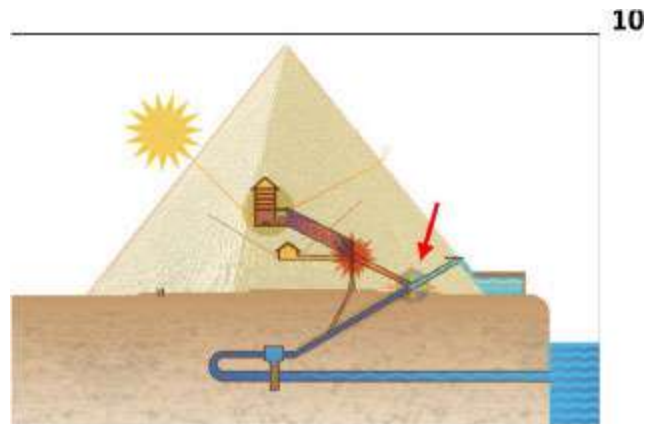


ASCENDING PASSAGE

ASCENDING PASSAGE: The Ascending Passage (red oval) contains the three granite blocks that are lodged front-to-back in the end of this long, approximately four-foot square passage. The passage is visible in the photo on the left. I believe this passage contained the continuous wave beam created when the purple fluoride gas came in contact with the hydrogen gas and created a force of energy and extreme pressure that shot down the Ascending Passage and impacted the three granite blocks, causing them to produce piezoelectricity that merged with the water passing by.

There is evidence that the Ascending Passage was designed to hold a great deal of pressure. The passage is more than 100 feet long. On the exterior of

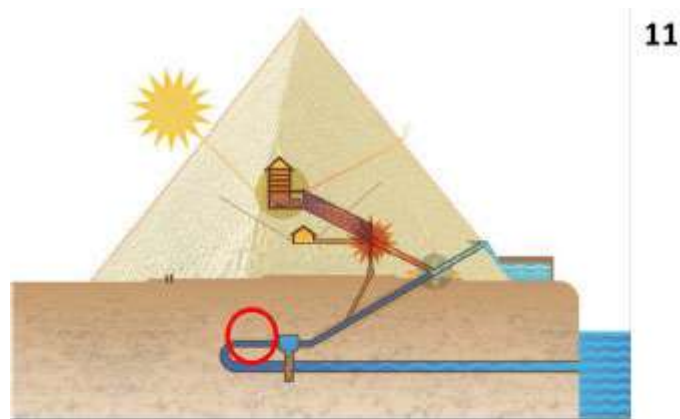
the passage, where you can't see them. See No. 23. The original builders installed three evenly-spaced stone girders that surrounded the entire passage. Each stone girder totally encircle the passages. The girders would prevent the long passage from cracking or breaking from the tremendous pressure or heat created by the continuous wave beam.



GRANITE BLOCKS

GRANITE BLOCKS: The ancient Egyptians were specific about where they used granite in the construction of the Great Pyramid. The structure was mostly limestone that had been quarried nearby. Granite had to be ferried up the river from Aswan, more than 500 miles to the south. A huge amount was required, so there had to be a specific reason and a special quality about the substance. Granite is composed of quartz, mica, and feldspar, all of which have electrical properties. Under pressure granite creates piezoelectricity.

The three separate granite blocks (red arrow) that touch each other are visible in the photo to the left. Piezoelectricity would have streamed out and impacted the flow of water that would have come from the River Nile. The water would have been forced north at a 26-degree angle from the bottom, over 300 feet up, to exit the pyramid. I believe the water from the Nile would have acquired a magnetic field because it had traveled uphill at the 26-degree angle. When magnetically influenced water came in contact with the piezoelectricity by the granite blocks, Earthmilk, or electrified water, was born.

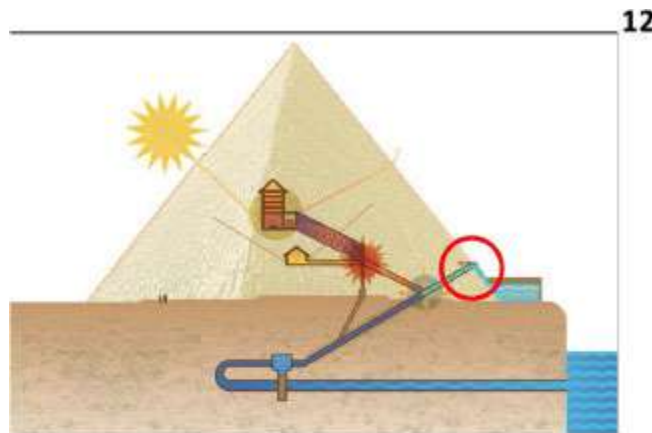


TUNNEL

UNDERGROUND WATER CONNECTION TO RIVER: This connection has been proven with the discovery of several man-made tunnels located at the bottom of the river. The tunnels travel underground hundreds of feet and

one has been claimed in Arab news media to connect to the Great Pyramid. This would provide a reliable source of water. The encrustations shown in the photo on the left are evidence that the River Nile once flowed through this passageway, leaving heavy salt crystal encrustations that all pyramids have in common. The underground connection to the Nile had a causeway that tied the pyramid complex to the pyramid structure above ground.

There is physical evidence that water flowed in and out of the pyramid complexes. There are huge cavities in the solid limestone plateau. I believe water was directed underground to fill some of those enormous man-made cavities, using the pressure they created to move water to other areas of the Giza Plateau.

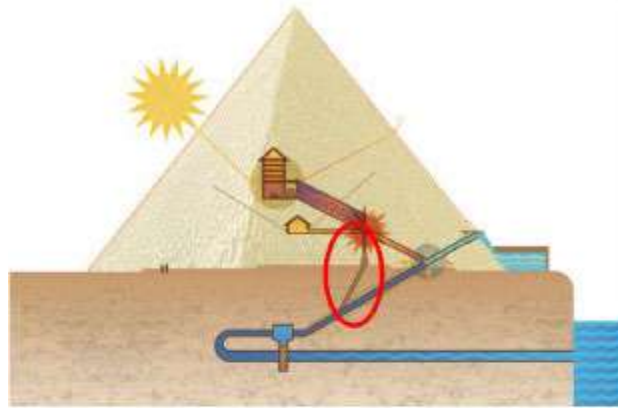


ENTRANCE TO GREAT PYRAMID

ENTRANCE TO GREAT PYRAMID: This entrance would not have functioned as a suitable entrance to this structure. The original door was covered in the same smooth limestone blocks as the rest of the pyramid and went unnoticed by Al Mamoun. The door was so precisely fitted as part of the exterior of the pyramid that it was essentially invisible.

Al Mamoun's men could not find this door and had to force their way in at a different location. However, if you were on the inside it required only a small amount of pressure to swing the door open. I believe the so-called entrance is actually an exit. If a volume of electrified water was forced up the passage, the swinging overhead door would open, allowing the water to flow out of the open door and exit the pyramid. When the flow stopped the overhead swinging door would close and seal off the surface of the pyramid. It was a simple self-operating system.

The electrified water would be directed into reservoirs around the pyramid complex, called the Upper Temple, before being released down the causeway to the so-called Lower Temple.

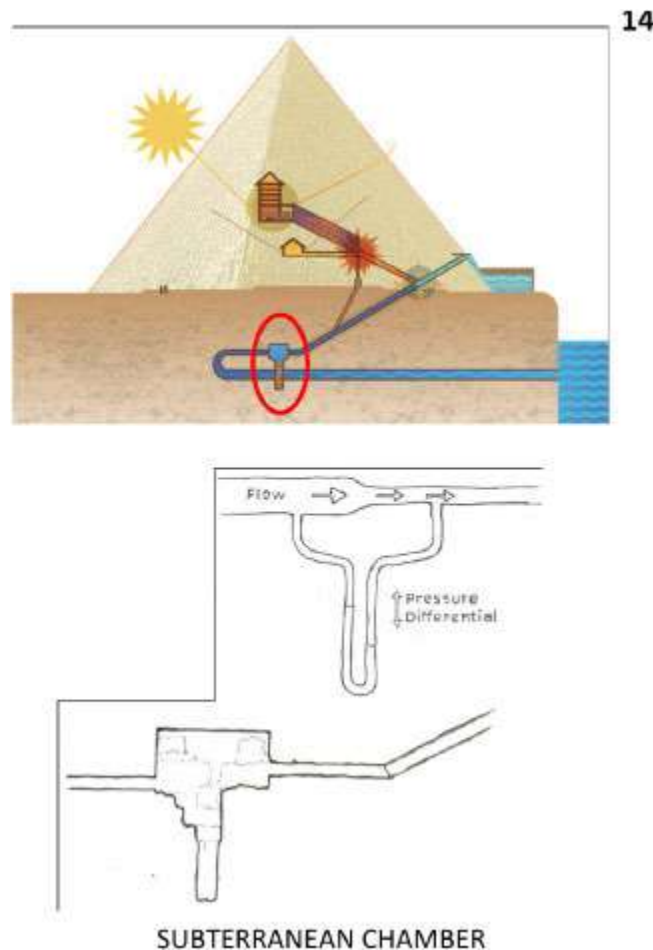


DRAIN

THE DRAIN: Egyptologists believe the Egyptian workmen who helped build the pyramid knew that the servants who helped place the pharaoh's body inside the King's Chamber would be entombed along with the dead king. It's believed that the three granite blocks were stored at the entrance to the Grand Gallery once the pharaoh had been placed inside. Faithful servants would push the three-ton granite blocks down the Ascending Passage more than 100 feet, one by one, sealing the entrance to the inside of the pyramid.

Egyptologists believe that workers created the "escape route" so servants could exit the pyramid after the pharaoh was placed in the burial chamber. This small rough-cut passage starts at the entrance to the so-called Queen's Chamber. There is a removable stone plug that fits into a custom made

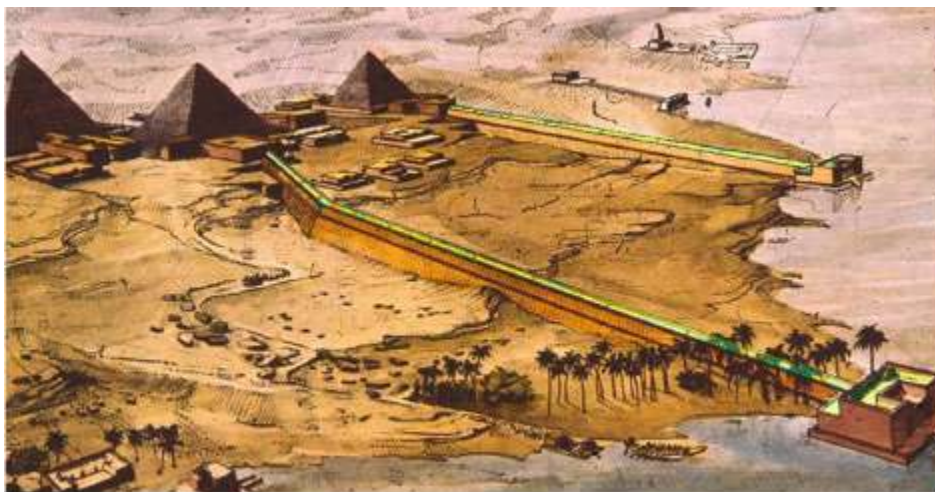
stone holder. The rough-cut passage in the photo on the left is 200-feet long and ties into the Descending Passage near the bottom of the pyramid. If the pyramid needed to be cleaned after an operation, removing the plug would open the so-called escape route to backwash the interior of the pyramid. Water could flow in either direction.



SUBTERRANEAN CHAMBER: This is the lowest point in the Great Pyramid. It connects to the Descending Passage and is more than 300 feet down at a 26-degree angle to the original entrance. The Great Pyramid appears to be connected to the Nile by a man-made tunnel that rests on the bottom of the river. With the tremendous back pressure created by the river I believe water could be pushed uphill at a 26-degree angle. The shape and location of the Subterranean Chamber boosted the movement of the water.

There's a remarkable resemblance in the diagram at left that shows the Bernoulli principle and the Venturi effect as shown on page 108.

When a large amount of water flows along a passageway, and the passageway narrows, the flow of water accelerates. The shape of the Subterranean Chamber could cause the water to move uphill faster. When water flows at a 26-degree angle uphill moving north, I believe a magnetic field attaches to the water. This makes the water susceptible to electrification as it passes the granite blocks that are producing the piezoelectricity, creating electrified water.



RECONSTRUCTION OF ABUSIR NECROPOLIS (L. Borchardt)

No. 289 Ludwig Borchardt's artistic reconstruction of the necropolis of Abusir. I believe the ancient Egyptians used all forms of natural energy, including lightning, static electricity, gravity, and magnetism. The evidence is clear that they understood how to create electricity on a vast scale using these natural resources. These forms of natural energy are still available to us. We have much to learn from the ancient Egyptians. We know they created and used hydrogen gas. Our team found evidence of this inside the Queen's Chamber. Other researchers have verified that hydrogen gas was found in the Queen's Chamber. They could store large amounts of hydrogen

gas in underground caverns and chambers within the network of precisely carved man-made channels cut into the limestone plateau.

Chambers with connecting passages could create the ideal containment chambers for mixing hydrogen and oxygen gases to create a hydrogen fuel cell battery. With the thousands of combinations of intersections, tiny passages, and interconnecting chambers it is certainly possible. The ancients left evidence of simple salt water batteries that were powered by telluric electrical currents that continuously travel underground around the Earth and through the oceans. There is also evidence that some of those Earth batteries were enormous—almost as big as a football field. They were built along the banks of the River Nile where the fresh water from the river mixes with the salt water of the Mediterranean Sea, or in ancient times Lake Moeris, creating an ideal solution that would conduct electricity.

Educators need to get up to date on current thinking about our ancient past and become more realistic about what makes logical sense. When I look at the drawing of the reconstruction of the pyramid complex with the connection to the Nile, and the loading dock connected to the flow of Earthmilk out of the causeway, I see Earthmilk being prepared to be released into the Nile or be picked up by boat in special containers. It all looks so organized, clean, and non-polluting. It looks like a community public works project, or industrial complex, and a well-planned development.

After much firsthand research, allowing evidence and common sense to guide me, I have concluded that we do not understand the ancient Egyptians. We need to be open minded when we are exposed to new information and always follow the evidence. More than 5000 years ago the ancient Egyptians generated their power needs without polluting the planet's air and water. We are on the verge of destroying our planet. If we studied these ancient civilizations and truly figured out how they

accomplished some of the remarkable feats that modern technology can't reproduce maybe we could stop the perennial pollution problems we have created and save our beautiful, bountiful planet we call home. Throughout history humanity has searched for the fountain of youth, a magical water source supposedly capable of reversing the aging process and curing sickness. Could Earthmilk, electrified water, be this elixir?

CHAPTER FOURTEEN

MODERN DAY EVIDENCE: EDWARD LEEDSKALNIN

“I have discovered the secrets of the pyramids and have found out how the Egyptians and the ancient builders in Peru, Yucatan and Asia, with only primitive tools, raised and set in place blocks of stone weighing many tons!”



EDWARD LEEDSKALNIN 1887-1951, STANDING IN HIS CORAL CASTLE

Edward Leedskalnin claimed that he had figured out how the ancient Egyptians raised stones weighing many tons. He lived in my lifetime and proved that he could move megalithic stones by himself with simple tools, leaving the legacy of the Coral Castle so we could also solve this ancient puzzle. I have studied Leedskalnin's work for nearly forty years. I make many comparisons with examples that are similar to what the Egyptians were doing.



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ENTRANCE TO THE CORAL CASTLE

No. 290 Edward Leedskalnin claimed to have discovered the “secrets of the pyramids.” He apparently learned how the ancient Egyptians, and other ancient builders, using only primitive tools, raised and set in place blocks of stone weighing many tons. Ed weighed only about 100 pounds, stood five feet tall, and had a grade school education. He came from Latvia in 1912 as a young man and was a logger in California before he worked in phosphate mines. He developed tuberculosis so he moved to Florida for health reasons.

Ed discussed electricity, philosophy, and astronomy. He wrote several small pamphlets copyrighted in 1945 about magnetic current, mineral, vegetable, and animal energies, as well as cosmic forces, demonstrating that he had discovered ancient knowledge that allowed him to accomplish amazing feats. He was able to cut precise shapes in stones that weighed more than eighteen tons and move them like they weighed nothing. He erected and lived in a two-story solid stone structure that had stones weighing as much as thirty tons that he was able to raise more than thirty feet in the air without any assistance.

The Coral Castle has baffled scientists, engineers, and scholars since its opening in 1923 and many sources suggest that the castle is scientifically inexplicable. One typical magazine article claimed, "The question that has perplexed engineers and scientists for decades is how such a tiny, uneducated man single-handedly built such a place." In the mid-1970s a large bulldozer was hired to manipulate a coral block equivalent to the Castle's 30-ton monolith. The bulldozer could not even lift it.

Ed created tremendous electrical charges capable of cutting and shaping stones at a time when electricity was not available. He wrote "we have to harmonize subtle forms of energy, animal, vegetable, and mineral to make bigger energy." Ed wrote that scientists need to rethink earlier ideas and consider the influence of celestial events. Ed said timing was a crucial key to the process of performing these miraculous feats.

I've correlated much of the information he left behind that is similar to that of the Egyptians. Probably most important is Ed's solar clock, which is how he calculated celestial events. Ed explained his information in unusual ways, probably because he had little formal education. He was self-taught but used much common sense and believed that early science made errors in identifying components of the atom.

Ed is an example that these mysteries can be solved. He was able to figure out some ancient secrets and apply them to modern problems. Ed Leedskalnin believed that those who researched electricity were either misled or had incomplete understanding. He said,

Volt meters and ampere meters are one-sided and only show what is called positive electricity but not negative electricity. So one-half of electricity escaped their notice. If they used the same kind of equipment I use to demonstrate what magnetic current is, they would have found out a long time ago what electricity is. Positive electricity is composed of streams of north pole individual magnets, and negative electricity is composed of streams of south pole individual magnets. They are running one stream of magnets against the other stream in a whirling right hand twist, and with high speed.

I think the north and south pole individual magnets are running in an orbit around a common core in an atom the same way they run in an orbit around a common core in the perpetual motion holder I made. The only difference is an atom has a small orbit, but the perpetual motion holder has a big orbit.

This is a paraphrased quote from Leedskalnin's pamphlet published in August of 1945 called Magnetic Current. His printed materials state that if scientists understood electricity and subatomic particles, they might reach different conclusions, gaining a better understanding of how energy really works. He described the smallest part of the atom as being similar to a north and south bar magnet, spinning and twisting at high speeds. The thought stuck in my mind.

I was astounded to read in Science News (February 17, 2001, Volume 159, No 7), about Magnetic Resonance Imaging machines (MRI). Scientists were baffled by the behavior of what they believe is the smallest part of the

atom. The article said “Nuclear magnetic resonance instruments exploit the magnetic nature of atomic nuclei. Protons and neutrons have a quantum mechanical property known as ‘spin’ analogous to the angular momentum of a spinning top. Because of their spin, these particles and the atomic nuclei that contain them, behaving like miniscule bar magnets.”

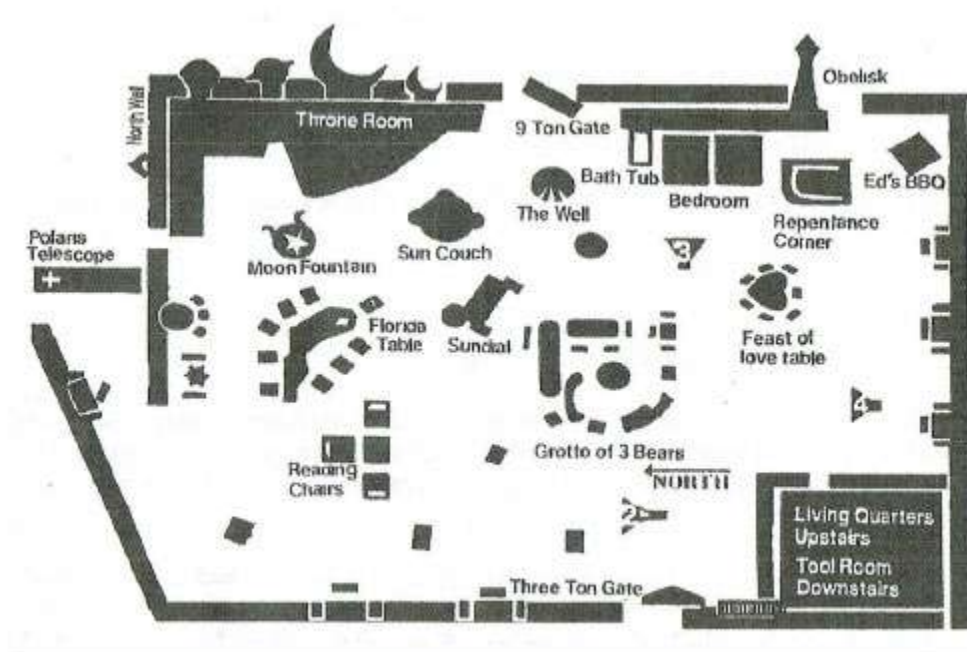
Scientists can’t see the spinning bar magnets, but they are baffled by the spinning action at the center of atoms. I gathered everything written by Ed Leedskalnin. I made twelve copies of the Science News article, highlighting the important sections. On April 22, 2002, I sent a dozen large envelopes filled with the information to twelve different universities and research centers. An enclosed cover letter invited them to re-examine and reconsider some of the early scientific information, using more accurate measuring devices that could detect the smallest electrical activity. They might revise the way they look at atomic structure. As of this writing in May of 2017, I’ve received no responses.

A thousand tons of coral rock were used in the construction of walls and a two-story tower that was Leedskalnin’s home, including more than one hundred tons of individual carvings, stone furniture, and huge replicas of planets. Ed erected his Coral Castle without anyone learning how he accomplished it. His closest neighbor was more than a mile away. I personally interviewed people who knew him when he was alive. They said Ed worked mostly at night. They believed it was because he wished to remain unseen. I think this is because the energy required is easier to access at night because Earth doesn’t have to counteract the direct rays of the Sun, and gravity is easier to overcome.



AERIAL VIEW OF THE CORAL CASTLE IN 1980

291



292

FLOOR PLAN OF THE CORAL CASTLE

Ed Leedskalnin proved his theories by leaving us the concrete evidence of his knowledge. He cut, carved, and moved stones weighing over eighteen tons without any assistance.

No. 291 Here is an aerial view of the Coral Castle taken in 1980. The overall shape of the entire complex is visible. Imagine a small man, weighing 100 pounds or less, being able to construct this entire complex without anyone seeing or knowing how he accomplished this feat!

No. 292 This floor plan shows the location of all the carved objects. They were carved out of local coral found nearby. Many of the carved items were made to look like planets or the Moon. Some were made to look like large pieces of stone furniture. Ed enjoyed taking people on guided tours and showing them his creations. He charged ten cents for the tour and it's been said the tours could last two hours. He demonstrated how some of his sculptures rock back and forth. He might open a three-ton door with the gentle push of his finger.



ED'S TWO STORY STONE RESIDENCE

293



AREA WHERE LEEDSKALNIN CUT TWO-FOOT THICK, TEN-FOOT SQUARE SOLID CORAL BLOCKS.

294



TWO-STORY STRUCTURE CONSTRUCTED BY ED LEEDSKALNIN WITHOUT ASSISTANCE

295



TYPICAL PROFILE OF SOLID CORAL

296

A romantic story frequently told about Ed Leedskalnin relates that he left his sixteen-year-old sweetheart in Latvia when he went to America to prepare a home for her. He called her his “sweet sixteen.” The story claims that Ed built the stone castle home with all its furniture, working for many years, but his sweetheart never arrived. I do not believe Ed ever had a sixteen-year-old girlfriend. I think he was referring to an analemma-shaped fountain with sixteen-petals, giving us a major clue. He understood that all major astronomical calculations have to begin at the right point.

No. 293 Here is a view of the two-story stone house Ed Leedskalnin built without any assistance. He cut the stones two-feet thick and ten-feet square.

No. 294 The cut-out areas are visible. Then, he raised the large stones thirty feet in the air and placed them on top of each other, creating his own stone castle.

No. 295 Here is a view of Leedskalnin’s two story house from another direction.

No. 296 A profile of the solid coral that the Castle is built on is shown here. The thickness of the coral can be seen in this nearby waterway.



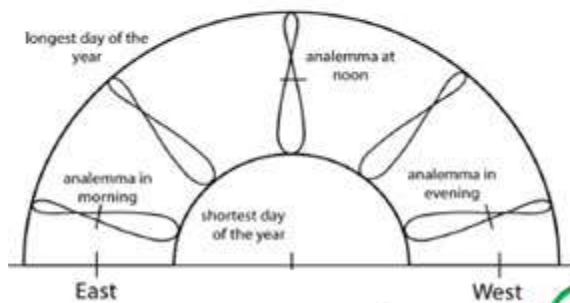
ANCIENT SUN DIAL OR SOLAR CLOCK

297



ED LEEDSKALNIN ANALEMMA
SOLAR CLOCK AND CALENDAR

298



HALF-CIRCLE PATTERN OF THE ANALEMMA
FACING NORTH

299



EARLIER VERSION OF ED'S SOLAR CLOCK

300

No. 297 Here is another example of an ancient sundial that looks very similar to Ed Leedskalnin's solar clock. The spaces are evenly marked and extend from the round circle in the middle of the ancient Egyptian sundial (inside red circle). The analemma pattern would work well if placed over these evenly spaced lines that are cut into the half bowl shape. Unless you knew about the analemma shape, you would never know how this sun dial worked.

No. 298 Ed referred to his analemma-shaped bowl as a solar clock. He outlined the pattern of the analemma around the inside. You can see the shadow of the permanent marker as my arm and finger are pointing to it (inside red circle). The small shadow is how the clock was read and used for timing purposes. I believe that the ancient Egyptians and Ed Leedskalnin were using similar information related to celestial timing for

some of the super-human feats, such as cutting and then lifting enormous blocks of stone.

No. 299 Depicted here is the analemma pattern that the Egyptians used. The similarity between the ancient Egyptian analemma and Ed Leedskalnin's solar clock cannot be coincidental. The analemma pattern is formed by the Sun's apparent motion in the sky over the course of a year.

No. 300 An abandoned earlier version of his solar clock that appears to be incomplete. There were several other prototypes on Ed's property. I think they were earlier experimental models. The one Ed used had a smooth, white plastered interior and permanently marked analemma patterns that had been etched into the white plaster. It appeared that he used his newer version.



No. 301 This 3200-year-old bronze disk that has sixteen scallops around the outside rim of the disk. This is similar to the electron microscope image of atomic structure in No. 303. Could it be coincidence that Leedskalnin's fountain and the ancient disk both have sixteen scallops?

No. 302 Ed called his homemade fountain the "Moon Fountain." The fountain is round and has sixteen scallops on the outside edge of the fountain.

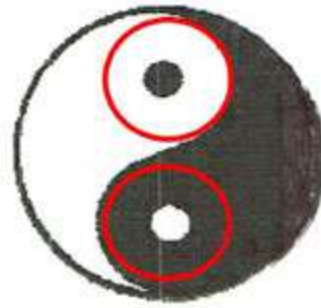
No. 303 A typical atom shape magnified thousands of times by an electron microscope.

No. 304 Here is a scalloped edge (inside the red circle). In the center of the fountain is a double triangle, forming a Star of David symbol, or a six-sided shape. I believe the fountain shape is more similar to the atom shown in No. 303 and the definite scalloped shapes are similar to the bronze disk. There are many examples of ancient round artifacts that always show a double triangle at the center. Ed called it his Moon Fountain. I think this was to conceal its true identity. The Moon has major influence on the Earth's gravity, and gravity can be overcome. I believe the Moon's influence could have a major factor in neutralizing gravity, and I think that is why Ed called it his Moon Fountain.



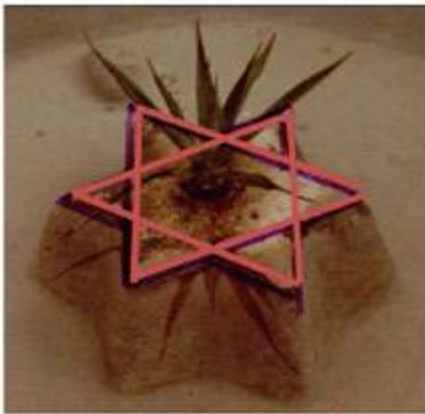
305

DRAWING AT BEGINNING OF ED'S BOOK .
"A BOOK IN EVERY HOME"



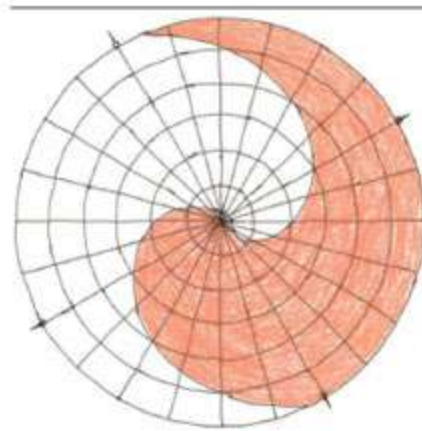
306

YIN-YANG SYMBOL IN CENTER
NOTE TWO SMALL CIRCLES IN YIN-YANG SYMBOL



307

ED'S MOON FOUNTAIN
SIX-SIDED "STAR OF DAVID"



308

YIN-YANG SYMBOL IS PATH OF THE SUN AND SEASONS

No. 305 The Yin-Yang symbol has a triangle on the top and bottom. This image was printed in the beginning of Ed's book without an explanation of why he used these symbols.

No. 306 The ancient Chinese I-Ching pattern with the Yin-Yang in the center. I-Ching means "book of changes." The symbol is dated to about 1020 CE, and the shape is represented in many different cultures. The two circles at the center appear to be spinning within the two shapes. Could these be the north and south pole magnets that Ed Leedskalnin mentions in his pamphlets (inside red circles). His explanation of what scientists will

find as the smallest part of the atom are two bar magnets, spinning at very high speed. This could show the importance of a timing opportunity.

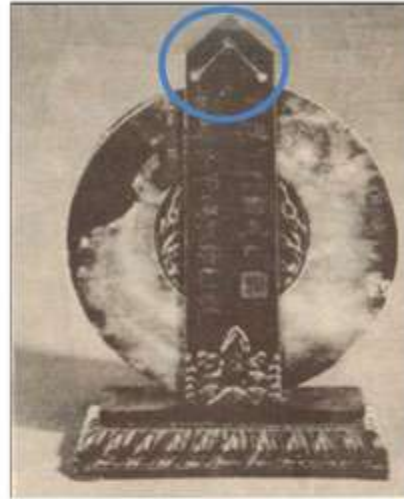
No. 307 I outlined the shape to show the double overlaying triangles, which are at the center of the atom. I think Ed placed a live plant at the center to symbolize that life is constantly emerging from the balance of positive and negative, masculine and feminine energies in the cosmos. This plant could be suggestive of the Egyptian blue lotus.

No. 308 The Chinese placed an eight-foot pole in the ground and recorded the shadows the pole made over the course of the year. In this way they learned the length of the year. They divided the cycle into the four seasons using sunrise and the positions of the constellation of the Big Dipper. When the Dipper points east it's spring and when it points south is summer.



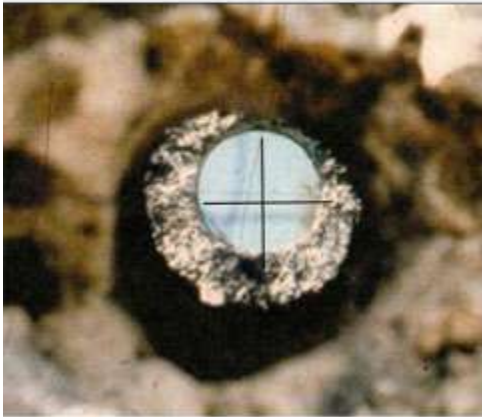
309

ED'S POLARIS TELESCOPE



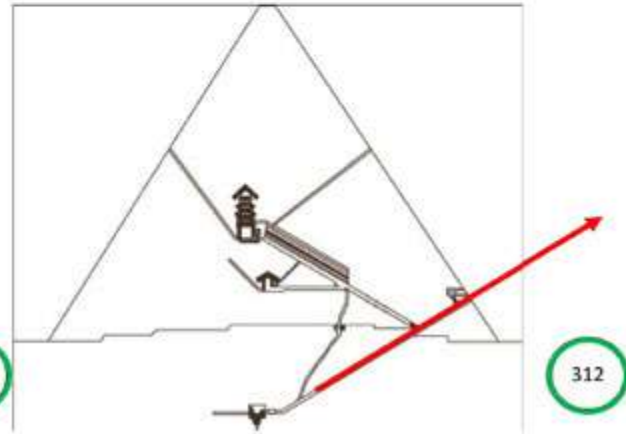
310

ANCIENT CHINESE MEASURING DEVICE



311

CROSSHAIRS OF ED'S POLARIS TELESCOPE



312

DESCENDING PASSAGE OF THE GREAT PYRAMID

No. 309 Ed Leedskalnin had a starting point to make his calculations. A very important feature of the Coral Castle was his Polaris telescope that had two components: a large standing rectangular stone with a round hole near the top (inside blue oval) and about thirty feet away, a smaller rectangular stone with a round hole drilled through it with crosshairs inside the hole. Looking through the smaller hole toward the larger stone, and lining up both poles, the Pole Star is visible in the crosshairs.

No. 310 An ancient Chinese measuring device is shown with two parts—one a round disk with a hole in the center, and the other a tall shape mounted on a pedestal with a small hole in the top (inside blue circle). If the pedestal-shaped object were placed at the proper distance, with the round disk with the hole elevated, it could accomplish the same thing as Ed's Polaris telescope.

No. 311 Here is a lineup of the two holes at the top to view the north Pole Star.

No. 312 A drawing of the cross section of the Great Pyramid at Giza. The main Descending Passage is aligned with the north axis of the Earth, which in our time points north to Polaris, the Pole Star.

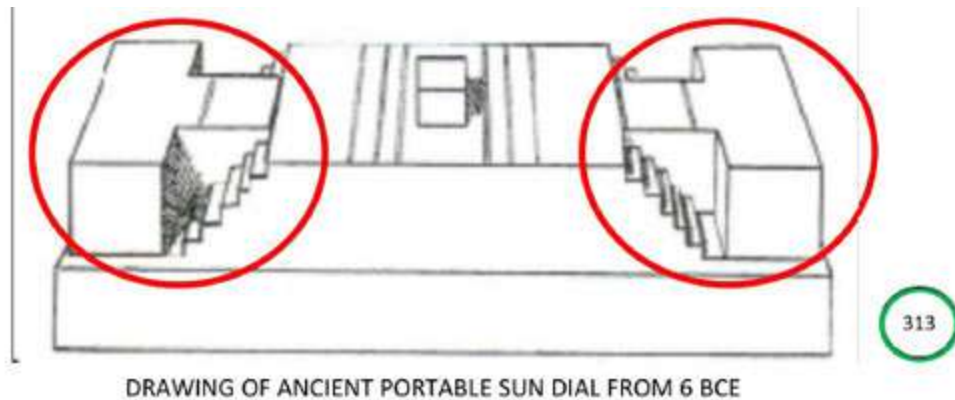


PHOTO TAKEN AT ABUSIR IN EGYPT 2006

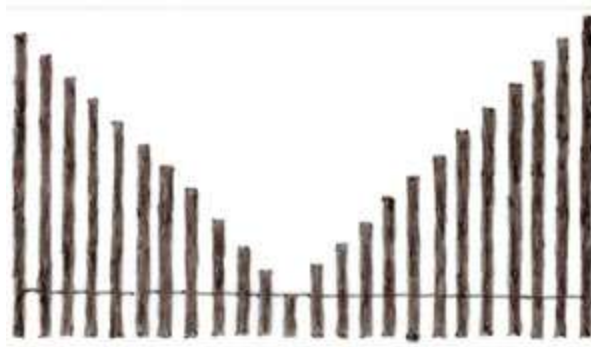


PHOTO TAKEN AT THE CORAL CASTLE IN 1980

No. 313 The portable sundial from ancient Egypt is in the shape of steps, one set of steps on each side of the drawing (inside red circles). Time was measured by the shadows cast from each step. Each step was assigned a measurement of time.

No. 314 Notice the square-shaped reliefs cut into stone (inside red circle). They are found near pyramids and a temple at Abusir, near Cairo, Egypt. The steps cut into the stone are only about three inches wide. They cannot actually be used as stairs.

No. 315 This photo was taken at the Coral Castle in 1980. Note the carved reliefs of steps that are cut into the solid coral (inside red circle). Like the ancient Egyptian steps, they are not wide enough to actually be used as functioning stairs. Could this be another way to obtain information from shadows and timing. The shadows would move slowly, but would be completely visible. The jagged shapes of the stair steps would move at the same time as the shadows passed. The stair step pattern can be seen in many drawings, art, and carved stone reliefs. It is a dominant and recurring motif.



PATTERN OF LIGHT AND DARK
THROUGH THE YEAR

316



TOMB PAINTING

317



EGYPTIAN PENDANT

318



FACSIMILE OF TOMB DRAWING

319

In ancient times, humans were fascinated with the motions of the stars and planets, and they developed ways to track and study their movements through shadow patterns. I believe the walking stick, or staff, was actually a measuring device for marking times of importance. The rod or staff was cut

to the height of the person who would use it. The first choice was the direction to face, which would be toward the Big Dipper. The staff would be laid on the ground and used as a marking tool to draw straight lines, measure and observe shadows, and make circles and other geometric patterns on the ground. The only measuring instrument was the staff. After laying out a large geometric pattern, the person stood in the middle of the pattern facing north with arms outstretched as if hanging on a cross. My own research indicates that this pattern could create a personal sun dial or timing device.

No. 316 Note the graduated stair step shapes created by the shadows created by a vertical pole in the ground as explained in No 308. This pattern is created over the course of a year.

No. 317 Egyptologists' interpretation of this unusual scene is the "stairway to heaven." I believe there are many individual steps, such as the cycles of the Sun, that are required in an alchemical process. This drawing could be a clue to how many steps are required.

No. 318 Another example of a "stairway to heaven" is represented in an Egyptian pendant that would hang from a chain.

No. 319 The illustration shows the Egyptian god Anubis, called the "opener of the ways," with a ceremonial blade inside of a stair step structure.



CRESCENT MOON

320



CRESCENT MOON SHADOW

321



PLANETS AT CORAL CASTLE (SG)

322



SHADOWS OF PLANETS FROM EAST WALL

323

Ed Leedskalnm was an avid astronomer. I personally spoke with several people who knew him. They said he never brought up subjects to discuss. He would only answer questions politely. But if the subject of the stars or planets was brought up he would talk all day. Astronomy was an important aspect of Ed's life. He was aware of the positions of the stars and planets.

No. 320 The Moon was sculpted in coral by Ed—could be the “Crescent of the East.” The sculpture looks like a crescent moon.

No. 321 Here is a shadow created by the crescent-shaped stone sculpture.

No. 322 All the planets and the Moon are lined up along the eastern wall as shown in the illustration of the floor plan shown in No 292. Saturn is visible to the left of the Moon (inside yellow circle).

No. 323 Shadow patterns created by Ed's sculptures of the planets and moons are visible. Did Ed Leedskalnin use shadow patterns to tell him what time to start his perpetual motion holder? All the varied stone sculptures found at the Coral Castle would cast unusual shadows. Perhaps some of Ed's secrets could be found in the shapes of the shadow cast at different times on the property. Ed even had his own obelisk.

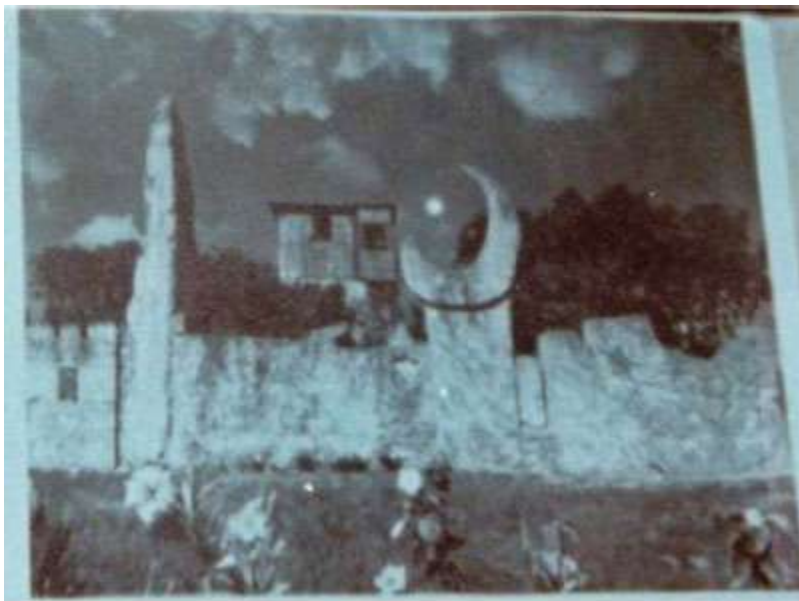


PHOTO TAKEN BY EDWARD LEEDSKALNIN WITH FULL MOON INSIDE
THE HOOK PATTERN HE CALLED THE "CRESCENT OF THE EAST"



324

325

2000-YEAR-OLD HOPEWELL CULTURE
MICA HOOK-SHAPED PATTERN

Ed Leedskalnin claimed to have left many clues in the pamphlets he wrote. He said he figured out how to accomplish his amazing feats through logic, and he insisted that the timing related to celestial events was of utmost importance. He also said that some young scientist will someday come to

the same logical conclusions he had, solve the same puzzles, and accomplish the same remarkable feats.

Ed wrote a small book that contained his personal life philosophy titled *A Book in Every Home*, that was copyrighted in 1936. I thought the symbol with the double triangles and the Yin-Yang that he chose to use in the inside cover of his book (No. 305) was an intriguing clue. The double triangles have the same elements as the intersecting triangles seen in No. 357. All of these symbols are said to represent the balance of opposite polarities.

No. 324 Ed Leedskalnin left numerous clues in his writings and photographs. This is one of his photos taken showing a full moon nestled inside the hook pattern of one his sculptured shapes, which he called it the “Crescent of the East.” I think he is showing us an important timing clue. Perhaps the gravitational pull on the Earth is more or less at this time? It could be important if you were using the influence of the Earth’s gravity. Ed Leedskalnin did most of his work at night. Most people who knew him thought he did not want people to see him work during the day, but I believe the energy he worked with functioned better at night. Keep in mind there was no electricity to his property.

No. 325 A 2000-year-old mica hook-shaped pattern from the Hopewell Culture. Perhaps other cultures had similar knowledge and made objects that reminded them of those events? The hook shape with the round shape in the center looks very similar to the photo Ed took with a full moon centered in the open area of the hook-shaped crescent. This could be one of the clues Ed left. Maybe it is one of the timing events Ed spoke of. His writings stressed the paramount importance of timing and celestial events.



326

SOLID GOLD EGYPTIAN SANDALS WITH ANALEMMA
PATTERN ENGRAVED IN THE HEELS



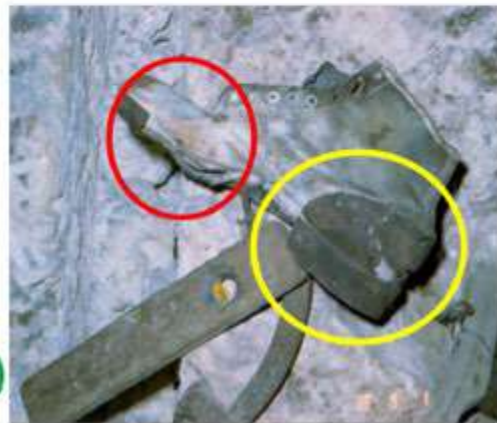
327

DIFFERENT STYLE OF PHARAOHS' GOLD SANDALS



328

ED'S METAL ATTACHMENT TO HIS SHOES



329

SIDE VIEW OF METAL ATTACHMENT TO ED'S SHOES

Low frequency electrical currents, called telluric currents, travel underground and through the oceans. Scientists experimented with telluric currents in the mid 1800s. About every twelve hours the currents reverse direction and change course. This would be a dependable source of electricity. Ed Leedskalnin said, "First start with small energy: you then can make the energy bigger." The reason for this would be to suit your needs. If someone wanted to be grounded to the Earth to control electricity present in the Earth at all times, gold is the best conductor; but any metal will work. By being grounded the electricity passes through your body, and if you have the proper tools, you could direct electrical current from the Earth through your body for some useful purpose.

Nos. 326 and 327 are examples of solid-gold sandals found in the burial possessions of King Tut, a pharaoh from the 18th dynasty of Egypt.

No. 328 Ed Leedsalnin adapted his work boots with metal plates on the front and metal plates covering the heels. You can see the plates (inside red circles). The metal plates would ground the wearer to the Earth in the same way as pharaohs' gold sandals.

No. 329 Here is the side view of Ed's boot with the metal attachments (inside red and yellow circles).



DEBRA BROWN AND GUS PATZNER EXAMINE BURN MARKS ON CORAL WALL SAME SIZE AS LEAF SPRINGS



ENLARGEMENT OF BURN MARKS ON CORAL WALL



OLD AUTOMOBILE LEAF SPRINGS



STACK OF OLD LEAF SPRINGS

No. 330 Here is a section of the outside wall of the Coral Castle. Notice the pattern burned into the solid coral wall (inside red oval). The same pattern exists throughout the Coral Castle.

No. 331 This close-up photo shows the burn marks in a similar pattern (in red circle). Ed never bought new parts, he went to the junkyard to obtain most of his parts for his homemade projects. Ed obtained a collection of old automobile leaf springs.

No. 332 Here is a close-up picture of two leaf springs made of heavy-duty metal. The leaf spring is the same width as the burn marks on the coral stone. I believe Ed was able to generate sufficient heat to burn and slide the leaf springs into the solid coral, enabling him to cut these stones with little effort. He used the same procedure to create heat that would be sufficient to sculpt the objects he displayed at the Coral Castle, using a heated metal leaf spring like a sculptor uses a chisel.

No. 333 Here is a stack of leaf springs. This is a photo I took at the Coral Castle in 1980. Ed had plenty of leaf springs—enough to pierce a large section of block at the same time as seen in No 330. The evidence of the leaf-spring-shaped burn marks in the stone that don't go all the way the through seems convincing that he used them for this purpose. What else could leave those marks?



334

TUTANKAMUN'S 3000-YEAR-OLD
HEAVY DUTY GLOVE



335

ED'S HEAVY DUTY GLOVE



336

TWO OF THESE COULD BE USED TO
CARRY HOT LEAF SPRINGS



337

TWO OF ED'S LEAF SPRINGS

Keep in mind there was no electricity to the Leedsalnm property.
Somehow he created the necessary amperage to melt or burn his way
through the solid coral.

No. 334 Shown here is a 3000-year-old heavy duty glove that was found in
the burial possessions in Tutankhamen's tomb. Other similar heavy duty
gloves were found in burial possessions of other pharaohs.

No. 335 This image shows an insulated glove that Ed Leedskalnin used in his work. It appears that both the pharaohs and Ed were handling something very hot.

No. 336 Ed created this unusual tool that looks like a hot leaf-spring holder. Two of these tools could be used to carry the hot or electrified leaf springs. Ed would not have been burned or electrified by touching the metal part due to the insulating materials in the place where his hands would grasp these tools.

No. 337 This picture shows two typical leaf springs. One electrified leaf spring could be carried using two of the carriers shown in No 336.



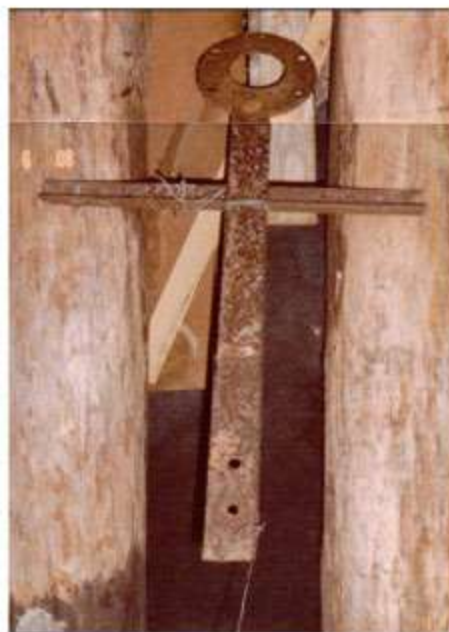
338

ED'S BOARD BED SUSPENDED FROM THE CEILING WAS NOT GROUNDED



339

EGYPTIAN ANKH (SYMBOL OF LIFE)



340

ANKH-SHAPED OBJECT OVER ED'S HANGING BOARD BED

No. 338 Leedskalnin's hanging bed hung close to the ceiling. The bed was made out of wood with a small amount of padding secured to it. By hanging from the ceiling whoever was lying on the bed would not be grounded and not as susceptible to Earth's magnetic field.

No. 339 Shows an Egyptian ankh, known as the symbol of life. The origin of the sign for ankh is obscure and there isn't agreement about its meaning.

The most accepted interpretation is that the hieroglyph is composed of three signs. The first represents a “sandal knot” and contains three consonants. The second sign depicts a fluid and the phonetic sound of “n.” The third sign is a “striped circle,” originally designating a placenta, part of the reproductive system, and from that came the interpretation of the ankh, “sign of life.”

No. 340 A photo of what Ed Leedskalnin saw as he lay in his hanging bed. It resembles the Egyptian ankh seen in No 339. Perhaps Ed Leedskalnin paid respect to the star gods that made all things possible by having this symbol over his head at night where he slept. Ed claimed that he had figured out how the ancient Egyptians accomplished their amazing feats. Maybe he was living the way the ancients lived, and this may have required changes in his lifestyle.



341

COPPER WRAPPED AROUND GLASS JAR



342

EMPTY GLASS JARS SUITABLE FOR LEYDEN JARS



343

COPPER WIRE WRAPPED
AROUND GALLON GLASS



344

LEYDEN JARS

Any jar can be wrapped with copper wire on the outside and continue to wrap until there is a solid layer of wire. There may be several hundred windings, depending on the size of the wire and the jar. When finished it should look like No 341. The copper wiring, or a metal coating, is the most important part of a Leyden Jar. There were all kinds and sizes of Leyden Jars in Ed's personal possessions.

No. 341 Ed specialized in creating and capturing electricity. This photo shows a glass noted earlier used to make a Leyden Jar, which stores electricity to be used at a later time. A vessel with a metallic surface is required.

No. 342 Ed had a collection of all sizes of jars, any one of which could become a Leyden Jar with the right attachments.

No. 343 Note the copper wire wrapped multiple times around a gallon jug. This is another example of a potential Leyden Jar.

No. 344 These are examples of Leyden Jars from the 17th century.



HANGING ROLLS OF WIRE IN
CORAL CASTLE TOOL SHED

345



COPPER WINDINGS AROUND
TREE BRANCHES AND TRUNKS

346



ANCIENT COPPER COILS (BRITISH MUSEUM)

347

Leedskalnin spoke of making a regular magnet more powerful by wrapping copper wire a minimum of eleven times around the magnet. To make the magnet even more powerful, introduce a very small electric current. Now the electro-magnet is capable of attracting up to twenty times what the normal magnet could pick up. The round copper windings that are perpendicular to the long magnet create a magnetic force field that enhances the existing magnetic field of the bar magnets.

No. 345 Rolls of copper wire was found hanging in Leedskalnin's tool shed at the Coral Castle.

No. 346 Several examples of Ed's copper windings around small trees and branches.

Increasing the number of windings increases the electrical potential, so any of these could have been used as part of an electro-magnet. After the minimum number of windings are achieved, the more windings that are wrapped around the core, the more powerful the electro-magnet becomes. An ancient copper coil is shown inside the small red oval.

No. 347 This is a photo taken in the British Museum in 2010 of more ancient copper coils that could also act as part of an electromagnet.



348

ED SEATED IN A CHAIR AT THE CORAL CASTLE



349

ED'S ELECTRIC
GENERATOR



350

LEEDSKALNIN OPERATING
HIS ELECTRIC GENERATOR



351

ED POINTING TO WRITINGS ON
MONOLITHIC STRUCTURE

No. 348 Ed Leedskalnin seated in a chair that he carved from coral. The photo was taken in the 1930s. Visible in the background is what he called the Crescent of the East. Next to it is a carved image of the planet Saturn, weighing eighteen tons. Next to that on the extreme left of the photo is a carving of the planet Mars that weighs eighteen tons. (Photo credit Jules Levine).

No. 349 A photo of Ed's electric generator with a magnetic bar attached. It is mostly made of small metal blocks and concrete, and it has a hand crank in the center. (Author photo).

No. 350 This image shows Ed Leedskalnin operating his electric generator. There was no electricity to these properties in the early 1920s. Ed created

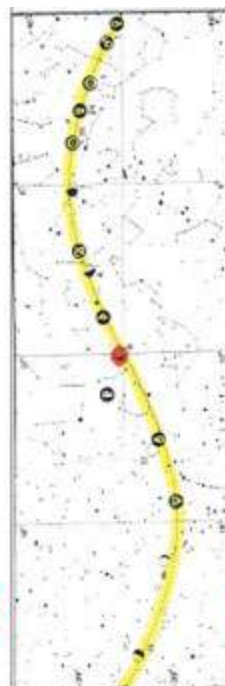
his own device for generating electricity whenever he needed it. Based on recent Russian research, some believe he was creating a torsion field related to his bar magnet idea. Torsion fields are generated by spin and/or by angular momentum; any object or particle that spins produces torsion waves and possesses its own unique torsion field. (Author photo)

No. 351 This is perhaps the most interesting of all Ed's carvings. The monolithic obelisk is over twenty-four feet tall and weighs over eighteen tons. Ed's name and place of origin is engraved in the stone (inside red oval). Ed is posed with his arms crossed, and his right hand is pointing to carved words in the stone. Could Ed have used the same powerful insights of the ancient Egyptians as part of his accomplishments? Although Ed took his secrets with him when he departed this world, it is up to creative, curious, and inventive people to unravel these unsolved mysteries. (Image credit Jules Levine).



ENTRY TO THE CORAL CASTLE

352



ECLIPTIC PATH

353



ECLIPTIC CARVED IN STONE

354

Ed was a simple, logical man who weighed barely one hundred pounds. To our knowledge, what he accomplished has not been repeated since ancient times. Ed said, “I have discovered the secrets of the pyramids, and I have found out how the Egyptians and the ancient builders in Peru, Yucatan, and Asia, with only primitive tools, raised and set in place blocks of stone weighing many tons!”

No. 352 Leedskalnin said he left clues at the Coral Castle to help others understand his discoveries. On the front gate entrance to the Coral Castle complex, he drew the ecliptic curve, as shown in No 353, depicting the map of the middle heavens. The Sun is in the middle with sixteen rays, or points, emanating from it. Our Sun is a star. The Sun in the middle of this diagram represents Autumn Equinox, one of two points of perfect balance in the year. Perhaps the rays are the “sweet sixteen” Ed discusses.

Solar research, in a discipline called helioseismology, has revealed that the Sun vibrates from a complex pattern of acoustical waves. These sound waves travel beneath the surface of the Sun at frequencies too low for the human ear to hear. Scientists at the National Optical Astronomy Observatory say “the Sun is like a huge musical instrument that rings like a bell and vibrates like an organ pipe.”

No. 353 This is an illustration of the ecliptic path, the apparent path of the Sun, and the actual path of the planets in their orbits over the course of the solar year.

No. 354 Ed carved the ecliptic curve into a large freestanding piece of coral. These carvings appear to be clues, which I think are essential to decode Ed’s understanding of the universe. He spoke of astronomy and the importance of timing. Ed claimed he could start his perpetual motion holder only at certain times, but he could stop it any time. He once let it run for six

months. This is a major clue that relates to the importance of timing. Everything Leedskalnin created at the Coral Castle has inspired me and many other researchers to search for answers.



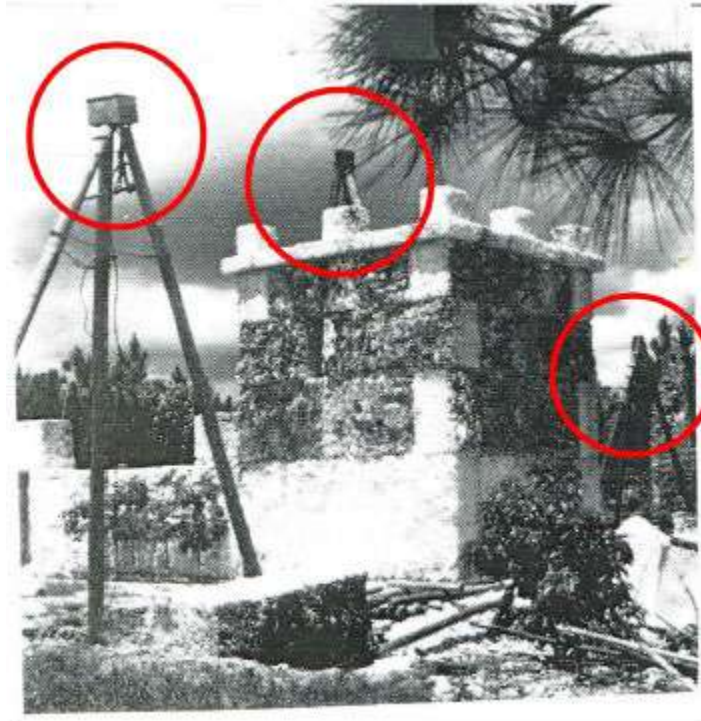
EDWARD LEEDSKALNIN

No. 355 Ed Leedskalnin has been a tremendous inspiration to me. This man of small stature accomplished feats that seem miraculous to us; but the Coral Castle stands. This photo of Ed at work shows him standing by his tool, which was a large tree branch with a heavy piece of metal pipe attached to the end. The branch looks like a large version of a hand-held forked willow branch used by dowzers to locate underground water. Dowsing is an ancient art. I've had several experiences locating underground water. When water moves it produces a magnetic current. All common dowsing devices are the simplest forms of electroscopes. The bent rod is a variation of Gilbert's straw reed electroscope, which was the first electrical measuring instrument. Electroscopes detect electric charge by the motion of an object. The rods are charged with static electricity from the dowser's own body. This static electricity, which can be increased by the dowser rubbing his or her palms together, can easily be measured by a simple millivolt meter.

This very large version of a wooden dowsing rod, with a metal attachment on the end, could be how Ed tapped directly into the electrical currents that flows underground, bringing the energy into the metal pipe. This could have created the necessary heat to sculpt the large coral stones he created at the Coral Castle. In Ed's small pamphlet about animal, mineral, and vegetable energy he says "In order to make big energy, you have to start with small energy." He said we have to harmonize three different kinds of energy: from animals, ourselves, using electricity generated by human hands, and minerals. All types of crystals would work, generating piezoelectricity, and from vegetable energy, which can be obtained from the life force in plants.

I spoke with the woman who ran the country store where Ed shopped. She told me that every couple days Ed came to the store and always included sweet potatoes in his purchase. He eventually started growing his own. Sweet potatoes, and ordinary potatoes, will generate an electrical current. I have experimented with sweet potatoes; one potato will generate a small current. The current can be increased by connecting multiple potatoes in a series. The power of the current increases enough to make an electro-magnet. Many examples of such electrical devices remain in Ed's workshop.

Ed attached wires to many trees on his property. I believe he was tapping into the life force of the trees, pulling energy from the Earth, using the roots of the trees and accessing telluric current. By tapping into the trunk of the tree with wire, the current would follow the wire to wherever Ed needed electricity. *The Secret Life of Plants*, by Peter Tompkins and Christopher Bird forever transformed my feelings about plants. One experiment demonstrated that a plant, via an electro-encephalograph, twenty-four hours later recognized a person who had harmed it, demonstrating what can only be thought of as feelings through a violent response on the monitor. This forever changed how I think about what grows in my garden.



TRIPODS AND TOWER

No. 356 Ed's two-story residence that he built without any assistance. Note the three, large tripods (in red circles) positioned around the two-story structure. I believe that Ed created what I call a "sphere of influence" in which he could control the immediate environment. The simple shape of the pyramid tripod could allow telluric current to flow up from the Earth and into the pyramid shape, creating a unique environment to manipulate gravity. Pyramid energy has been proven to have significant effects. Numerous patents have been issued on the shape of the Great Pyramid in Egypt. This is now referred to as "subtle" energy but the effect is recognized.

Leading scientific research is exploring the areas of torsion fields and free energy. Early research in this area was conducted by Einstein and Cartan. The research explored gravitation and the angular momentum relative to the gravitational field. Perhaps Leedskalnin had discovered some of the secrets contained in this knowledge.

Ed said in order to make “big energy” we need to start with small energy. He said it takes three forms of energy: animal, vegetable, and mineral. I believe that these three forms of energy must come together as one at the same time, and at the right time. I would equate this to the way a laser creates coherent light. This requires two different forms of energy that have been excited, or elevated, to resonant overtones that merge and become one energy. This can be as small or large as desired. Could this be the type of energy to cause an atom to implode on itself and run his perpetual motion holder? Ed said he could stop the machine at any time but he could only start it up at certain times. This indicates to me that celestial events are involved as Ed mentioned in his writing; he was very clear about the importance of timing.

Ancient Egyptians used energy in unusual ways. This could represent a small portion of what they may have known and were able to accomplish. If this 100-pound man was able to figure out how to cut and move megalithic stones, maybe we can likewise decode other procedures that can help humanity.

I hope the information presented in this book will be inspiring and may lead to new knowledge and truth about our ancient past. Don't be afraid to think outside the box. That appears to be the place where new ideas originate.

Acknowledgements

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Thanks to those who have visited my Earthmilk Ancient Energy website over the last ten years. I owe a debt of gratitude to those who took time to e-mail me with words of encouragement and great ideas. I am grateful to the authors and researchers who are listed in the References section of this book. Special thanks to Carmen Boulter, PhD and Sally Hanson, PhD, who carefully read and edited the final manuscript, helping to enhance the clarity. Thanks also to Ted Denmark PhD for his detailed and insightful analysis. Ted fully grasped the concept and wrote a long review that might help others understand. My lifelong friend David Denton has cheerfully challenged my ideas and helped me strengthen my arguments. And to my great friend and assistant Julie Loar, who painstakingly put all the ideas, images, and copy into the book that you are now holding in your hand. Thank you, Julie.

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Coming soon:

*Giza Industrial Complex: Ancient Egypt's Electrical Power and Gas Power
Generating Systems*

*Electric Ancient Egyptians will be featured in the soon-to-be released The
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Electric Ancient Egyptians

Manipulating Atomic Structure
with Human Electricity

James Ernest Brown

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The background of the book cover is a detailed, aged wall painting in a golden-brown hue. It features various Egyptian motifs, including hieroglyphs, a seated figure, and a central figure that appears to be a deity or a person in a ritualistic pose. The painting is textured and shows signs of wear, with some areas appearing darker and more worn than others.

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The background of the book cover is a detailed, aged wall painting in a golden-brown hue. It depicts various scenes from ancient Egyptian life, including figures in traditional attire, hieroglyphs, and architectural elements like a pyramid. The painting has a textured, slightly weathered appearance.

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EXPANDED THIRD EDITION

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Ancient Energy Research: Education & Free Energy

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Cover art photo taken by author at Luxor Temple, Egypt dated to at least
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Dedicated to

Those with curious and imaginative minds who are willing to think outside the box as that appears to be the source of original ideas.



“Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.”

Albert Einstein

(PHOTO CREDIT: HAROLD KRISLE, TAKEN IN 1931, AT 412 WEST
TAHQUITZ McCALLUM, ALSO KNOWN AS THE WILLOWS, PALM
SPRINGS, CALIFORNIA)

Electric Ancient Egyptians

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INTRODUCTION

I have worked for fifty years as a general contractor and have always been a practical thinker. Each step of the way during the journey of research that led to this book things had to make logical sense and have physical or scientific proof to support the hypotheses. Through a process of self-study, that resulted in an extensive library of books, I educated myself about ancient civilizations, especially the Egyptians. I created a library of more than 15,000 Egyptian images. Over 10,000 are original photographic images I took in Egypt over three-plus decades. Each image was constantly reviewed, and I created what looks like a huge book. The pages are 40 x 60 inches, using foam board for the pages. I found an old carpet display that was designed to show large carpet samples. These large “pages” could be turned one at a time, just like a very large book.

The old carpet display worked perfectly. Each page was labeled with a single word, such as atoms, stars, temples, pyramids, etc. There are more than forty categories and forty different pages. I sorted all the images that I collected over time. Anything that reminded me of a single category, or if it resembled a category, or if items in the background of the drawings were identical or similar, they were also included. Sometimes I had intuitions about an image, and even if it didn’t fit the category, it was still placed on the large page. Each image was duplicated and taped to its category page. Each page could accommodate over a hundred images.

After thousands of hours, and thirty-five years of categorizing, patterns emerged on the large pages. I noticed that images identified by Egyptologists did not make sense in terms of their own explanations, so I began to re-identify them, and moved some of the images to different categories. More patterns emerged, and a totally different concept of this ancient group of people came into focus. I believe these images present a

very different lifestyle of the ancient Egyptians and other cultures than is commonly understood. It is my hope the information in this book will inspire educators and others to become involved and to help unravel the mysteries of our ancient past. Many civilizations have come and gone over the past 5000 years. They existed, and then died off for many different reasons, but the reasons were not because they destroyed the planet in only 300 years, as we are doing, by using fossil fuels and poisoning the planet. Natural forms of electricity, magnetism, and gravity are the natural forms of energy for Planet Earth. After we use them, they leave no ill effects.

There are many examples of ancient Egyptian tools that I believe were used to generate and transfer electrical charges into the human body. These tools have been mislabeled as everyday objects such as mirrors, furniture, and shoes, but they are made out of precious metals that are ideal conductors for electricity, and they were not designed for comfort. What may appear to be bizarre or impractical, or sexually taboo, could actually explain the process by which they would electrify male sperm. Egyptian hieroglyphics are a picture language, and I think fragments of truth can be found in translated texts, but the meanings can fall out of context.

To help you keep an open mind, please consider a few widely accepted interpretations of texts that show how strange the translations are. These are commonly referred to as “creation myths.”

Ra in the form of Atum masturbated his children into existence. Aton is he who masturbated in Luna, or Heliopolis, he took his phallus in his grasp that he might create orgasm, and so were born the twins Shu and Tefnut.

This quotation is from the Pyramid Texts found in a tomb in the Valley of the Kings. There is also the story of Horus dominating Set to become ruler of Egypt. “The gods first listen to such claim of dominance over Horus, and

called forth his semen, but it answered from the river invalidating his claim. Then the gods listen to Horus's claim of having dominated Set and call his semen forth, and it answers from inside Set. Horus was then declared ruler of Egypt."

Ancient Egyptian pharaohs were required to masturbate ceremonially into the Nile. If these stories are based on interpretations of ancient Egyptian texts I believe there is room for new thinking. Some things can be misunderstood because we don't understand what we are really seeing. Some images seem so bizarre they do not make sense in the context of modern thinking. The most bizarre of these images are depictions of unusual behavior by gods, goddesses, and pharaohs, and especially the god Min. Some drawings show the collection of sperm after ejaculation. Sometimes the figures are shown in what appears to be the act of masturbation. Even more interesting, they often appear to be using tools made of gold that would work as conductors for electricity. There are literally hundreds, if not thousands, of erect, ancient phalluses carved or painted onto the walls of Egyptian temples and monuments. Many were removed by early rampaging societies, trying to censor the nudity.

Since 1977 I have studied photographs, comments, and drawings from historical references of ancient Egypt that reveal a very different history than what has been recorded. This alternate view may redefine our beliefs about the Egyptians. The ancient Egyptians are misunderstood due to the misinterpretation of Egyptian hieroglyphics, art, and reliefs. Nearly all who study Egyptian hieroglyphics agree that no definitive interpretation exists, and the ones who feel they have interpreted them correctly are usually contradicted by someone else. It is my belief that the Egyptians used hieroglyphics and art to create a universal symbolic language that needs much more interpretation to be understood. They left behind pictures and illustrations to explain what they did. Why wouldn't what "we see" be "what we get?" This book also contains examples from other cultures from similar time periods, and it appears that some of this knowledge was also

known to them. These cultures had similar artifacts, symbols, and patterns that you will read about in this book.

Egyptian reliefs show people inside “ceremonial chambers.” They are not electrically grounded in any way, and the pharaoh/god is literally suspended in an electricity-free zone. He is lying on a specially designed bed with a wooden frame and legs that prevent him from being grounded. It is likely that the attendants rubbed their hands together vigorously to create an electrical charge and then placed their hands in what I have called the “power position” to direct the static electricity. Human hands generate the most static electricity. I believe this enabled the ancient Egyptians to turn their bodies into electrical capacitors, and whatever they touched first would be where the energy would be discharged.

This special human energy, increased by friction between the hands, would pass electricity to solid gold electrodes that were placed in specific areas on the body. Gold is the best known surface conductor of electricity. If electrifying sperm was the goal, placing gold electrodes on each nipple, and using existing and known acupuncture electrical pathways of the human body, the energy generated by the hands would direct the current to where the sperm was created. When the electrodes were touched, and the electrical energy was discharged, the energy would be sufficient to provide the required electrical boost.

I have read there are more than 75 different ritual procedures for placing gold objects and other items on bodies of pharaohs. The ability to send electricity to various parts of the human body could also have been an advanced form of healing. In his book *Animal Electricity: How We Learned That the Body And Brain are Electric Machines*, Robert B. Campenot, PhD, explains that slight imbalances of electric charge across cell membranes result in sensation, movement, awareness, and thinking—nearly everything we associate with being alive. Campenot says cells work much like

batteries. Other works that emphasize our nature as electric beings include *The Body Electric* by Robert Becker, MD, and Gary Selden, and *Healing is Voltage* by Jerry Tenant MD, which cover the same theme of using electrical current to manipulate energy through the pathways of the body.

In a November 2012 article in *Live Science* magazine by Andrea Thompson, *How Does Cloning Work?* She states “Cloning generally applies to a process more technically known as somatic cell nuclear transfer. What that means is that the DNA from the cell of an adult animal (cows, for example), called the ‘donor,’ is extracted from the cell (usually a skin cell taken in a biopsy) and inserted into an egg cell from another cow. The egg cell has had its nucleus removed so that it will read and duplicate the DNA of the donor cell. The newly created embryo is then zapped with electricity so that it starts multiplying, until it becomes a blastocyst (a small clump of cells that forms after an egg is fertilized), which is then implanted into a surrogate mother. The resulting newborn will be an identical genetic replica to the donor cow.”

The earliest known reference to Reflexology is more than 4,000 years old. Illustrations found on the wall of the Physician’s Tomb at Saqqara, Egypt, dating to around 2330 BCE, show the therapeutic benefits of manipulating specific points on the hands and feet. The ancient Egyptians had solid gold covers for fingers and toes. Reflexology charts show that all around the fingers, and on tips of the toes, are areas connected to the brain. This evidence shows that electricity could be sent to the brain. Healing could be as simple as re-energizing the electrical circuits in our bodies. The book *Earthing*, by Clinton Ober, Stephen Sinatra MD, and Martin Zucker, reveals the powerful healing potential of being physically connected and directly grounded to the Earth. The authors insist that the invention of rubber soled shoes severed our natural electrical connection to the Earth, resulting in imbalance.

Evidence suggests that the ancients were aware of the concept of atomic structure. One theory of atoms was actually formulated more than 2,600 years ago by the Indian sage Acharya Kanad. Around 440 BCE, Leucippus of Miletus, in his book *The Greater World System*, discussed the concept of the atom. He and his pupil Democritus later refined the idea. Their descriptions, or interpretations, of the word atom were “indivisible,” “uncuttable,” and “that which cannot be split.” Their interpretation indicates that they understood the idea. It has often been remarked that the Greeks derived most of their knowledge from the Egyptians, so we can assume that the ancient Egyptians also possessed this wisdom.

On the Luxor Temple wall in Egypt (that appears on the front cover of this book) is a representation of the god Min ejaculating sperm that is being collected in a container by a priest. The same container is found in multiple scenes. The process of electrifying sperm for the purpose of manipulating atomic structure will be explained in this book. In this scene the sperm is being poured out of that container as the final activating agent in the procedure. The depiction is very accurate—there is no room for misinterpretation. A stream of something is actually shown coming from the god Min’s erect phallus, and is being collected in a uniquely designed container, which is held by another person. This relief on the wall of a chamber at the rear of the temple is about eight feet tall. When I witnessed and photographed the image, I wondered what on earth could be occurring. Why would this image be recorded on the temple wall? There were many other examples in the same temple.

Myths are the way cultures throughout time have transmitted their most important truths. I believe this carving in the Luxor Temple ties into the truth that exists in the Egyptian creation myths that on the surface seem so bizarre and out of context. After viewing the image I was forced to reevaluate what I had learned earlier in my research. When human sperm was introduced into the equation, I considered what I already knew about the electrical spark that exists in human sperm. I remembered Edward

Leedskalnin's explanation of how to make big energy: he said to start with little energy and build it up.

I had already determined that ancient Egypt was an electrical society, and their unique knowledge in the ways of nature enabled them to use electricity in many different ways. Following a simple and logical approach, I began to match up and identify the appropriate parts and components that the ancient Egyptians had in their possession. Most items were misinterpreted, so I re-identified them as a part or tool to accomplish what I am proposing in this book. I believe there is a connection to lost ancient knowledge about healing the human body that modern science is just rediscovering. This is shown by the research of others who were mentioned earlier. Modern science has proven that we are electric beings. Healing with human-generated static electricity from the hands could have been how ancient societies healed each other by increasing an electrical charge to various parts of the body.

Modern science has not been able to penetrate atomic structure without smashing it. Perhaps the ancient Egyptians penetrated atomic structure by separating the atom and manipulating its components at the proper time. Timing is everything. In the following chapters, I will try to explain the new concept by examining Egyptian art, structures, and sculptures as if they were depictions of actual processes, looking for hidden meaning and significance. My hope is that this commonsense approach to redefining this great ancient civilization will spark interest in more research and exploration. Unlimited clean energy could be the prize.

I believe the ancient Egyptians were able to increase the electrical charge potential of male sperm sufficient to manipulate atomic structure. I understand this is a bold and provocative conclusion to my research, but I only ask that you approach my hypothesis with an open mind. This research has nothing to do with "sex," and I've tried to make the descriptions of the

processes as clinical as possible. The purpose of increasing the electrical charge of human sperm is to create a unique igniter, or catalyst, at the optimum time, sufficient to penetrate the outer shells of atomic structure. Sperm is a tiny electrical charge, and I believe it can be made more powerful by increasing electrical current to the testicles while the sperm is still inside the body, in a similar manner that a spark is required to start a fire or a chemical reaction.

According to Teresa Woodruff PhD, at Northwestern University in Chicago, “Sparks literally fly when the explosion takes place when the sperm unites with the egg.” Modern science has learned that sperm has an electrical charge that occurs naturally. UC San Francisco biologists Yuriy Kirichock and Polina Lishko have recorded the electrical currents that course through sperm. In 2010 Lishko used a technique called “whole-cell recording” to perform some of the world’s first (in modern times?) electrical recordings from human sperm.

There is now a baseline measurement of electricity to work from. Experiments could be conducted to see if the electrical potential could be amped up enough to become a catalyst. Today’s scientists would call this LENR, “low energy nuclear reaction,” known earlier as cold fusion or tabletop fusion.

I know that scientists, scholars, and Egyptologists will likely disagree with many of these ideas. Our ancient history does not match up with current technology. We are aware of our ancient past because of the physical evidence left behind that we can see, feel, and touch. Most scientists will agree that we can’t duplicate the technology used in ancient times with our current knowledge. My mind tells me our society is doing something wrong. During my research I ran across Edward Leedskalnin. He was a small 100-pound man who, without any assistance, built an enormous structure called the Coral Castle in Homestead, Florida. He lived from 1887

to 1951 and claimed he had discovered how the ancient Egyptians cut and raised enormous stones. The physical evidence in the form of a massive structure he left behind is now a popular tourist attraction but proves he certainly knew something no one else has yet to re-discover. His writings claim that early discoveries about electricity were misunderstood because scientists were using only one-sided instruments and detecting only half of electrical current. I have devoted a whole chapter to Ed and his accomplishments. I think his conclusions were right, and he left stunning and indisputable concrete evidence of his discoveries.

To those who will read the whole proposal of possibilities in this book there will be more questions than answers. Some ideas may help to examine and understand the unusual behavior of the ancient Egyptian pharaohs and the real stories behind the Egyptian creation myths. I have tried to avoid offending anyone, and I apologize if I have. After more than thirty-five years of study and research, using a commonsense approach, I hope the evidence in the pages that follow will provide food for thought to re-examine much that has been misunderstood.

James Ernest Brown

February 2016

Pagosa Springs, Colorado



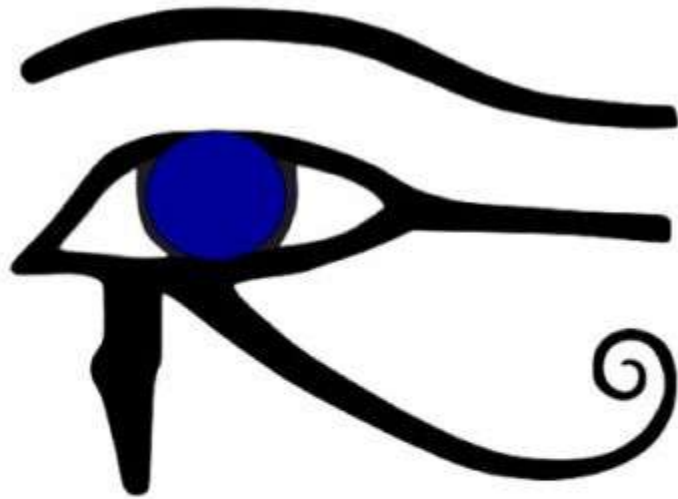
JAMES ERNEST BROWN IN HIS OFFICE

CHAPTER 1

THE TOOL FOR INTERPRETATION



ANKH



EYE OF HORUS

I believe our eyes reveal the truth of what we see. What we see is the same no matter what language we speak, no matter how old or how young we are, and no matter what time in history we live. What we see are shapes of things that are recognizable, and though we may have different names for the shapes, the shapes themselves do not change. I believe they are showing us that the eyes are the way to understand what we see, and that we must work with the shape of things. I think the Eye of Horus, widely seen throughout ancient and modern Egypt, is the key to unlocking the ancient picture language. The colorful drawings and carved reliefs are instructions how to accomplish something.

I understand that our subconscious sees things as symbols or pictures in our mind. What you will see in the pages that follow is what I believe the pictures and drawings are telling us. I have studied ancient hieroglyphics, and there is a lot of controversy about what they actually mean. The trick to understanding Egyptian picture writing is to know what the various shapes and images mean. I believe we are being shown the combinations of energy fields. Under the right circumstances, with the right elements, and at the right time, atomic structure can be manipulated. These prescribed rituals that control subatomic particles have been misunderstood, in that the male human body was the source of the magic ingredient, electrified sperm. Statues, drawings, and carved reliefs, larger than life size, with gods standing with erect phalluses, were carved in temples and columns throughout ancient Egypt.

At the time period in ancient Egypt when I believe these procedures were practiced, it was common knowledge that the pharaohs had special gifts and powers. The naked body was frequently depicted and there was no shame or embarrassment. The pharaohs were kings and the earthy representation of the god Horus. The male erection was seen as the ultimate source of power. It was a visible part of the male body, giving evidence that the pharaoh was about to ejaculate the precious life-giving and fertilizing sperm. When his sperm was enhanced with additional electrical charges, the pharaoh became all-powerful because he could create a transforming substance and manipulate atomic structure.

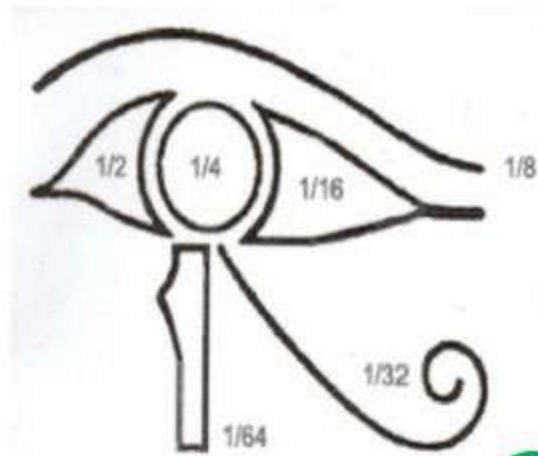
However, I do not think all interpretations of ancient Egyptian texts or hieroglyphics are incorrect. Sometimes the explanations do not make common sense, but in the very elaborate way they are explained, there is a small piece of truth. For example, the Egyptian Ankh, commonly known as the “sign of life,” has several possible interpretations. I believe one interpretation might be sperm. Life and sperm can be used in the same sentence. When you explore the interpretations of modern scholars, they

don't make sense; the words don't go together to form coherent thoughts, and they seem out of context.

The origin of the sign for ankh is obscure and there isn't agreement about the meaning of the glyph. The most accepted interpretation is that the hieroglyph is composed of three signs. The first represents a "sandal knot" and contains three consonants. The second sign depicts a fluid and the phonetic sound of "n." The third sign is a "striped circle," originally designating a placenta. Let's look at the components that make up the interpretation. There is a fluid and a placenta, part of the reproductive system, and from that came the interpretation of the ankh, "sign of life." There are depictions of streams of ankh symbols being poured out of vessels that are called sprinklers. Vessels that held this "magical fluid" were also often in the shape of an ankh. I believe this symbolism could represent sperm.



EYE OF HORUS APPEARS ON A
REPLICA OF AN ANCIENT VASE



ANOTHER INTERPRETATION
ANCIENT EGYPTIAN MEASUREMENT SYSTEM

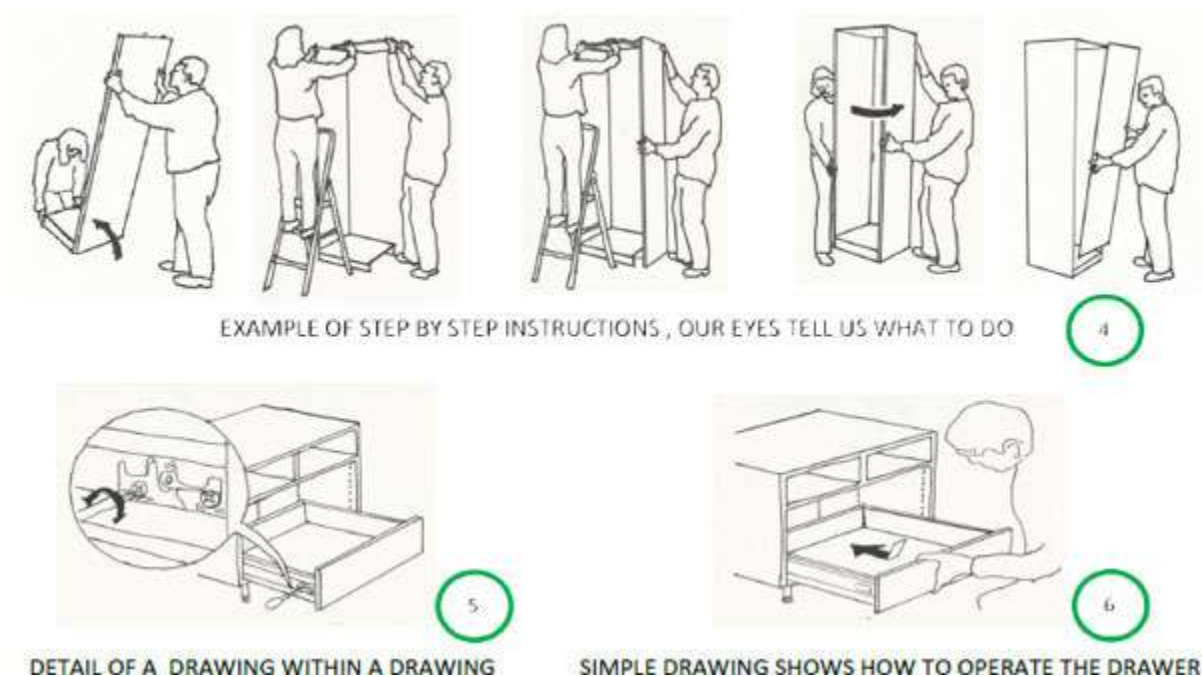


EGYPTOLOGISTS BELIEVE THE LEFT EYE REPRESENTS THOTH,
SYMBOLIZING THE MOON AND THE RIGHT EYE REPRESENTS
RA, SYMBOLIZING THE SUN (SG)

No. 1 We use photographs to record events and objects—weddings, funerals, and everyday activities. The photos give us the ability to see the exact same event repeatedly without forgetting details. I believe the picture writing of the ancient Egyptians is like our photography. An example is recording a powerful symbol, like the Eye of Horus, on a vase.

No. 2 There are seven different interpretations for the Eye Of Horus, indicating that no one has determined what it actually means. The individual glyphs in this diagram were the actual symbols for these fractions. I believe the symbol of the Eye Of Horus is as simple as it appears. Start here, we all have a pair of eyes, which are the primary means of interpreting our reality

No. 3 A picture speaks a thousand words. Our eyes work the same for the ancient Egyptian picture writing and our photography. Details are recorded and become a permanent record of our past. They can then be studied and referred to at all times.



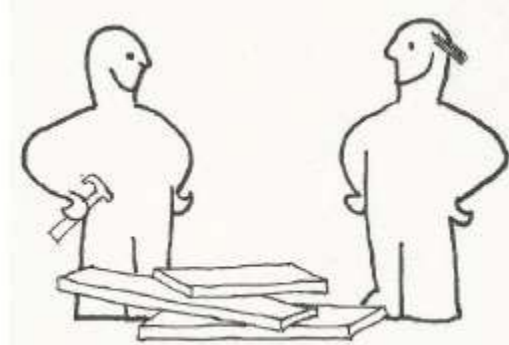
No. 4 This illustration demonstrates how pictures speak thousands of words and transcend languages. I was involved in a project that required assembly of a recessed wall cabinet. When I opened the flat box containing the cabinet parts I looked for the assembly instructions. There was only one pamphlet with no written words, only illustrations. This particular cabinet

company distributes to thirty-seven different countries, and the same assembly instructions are used in all thirty-seven countries. No language barriers, no confusion, and lots of money saved in printing costs. Normally, large companies print assembly instructions in the language where they sell their products, but companies are starting to use pictures and drawings to explain how to assemble their products. Pictures are a better idea when instructions need to be universal and not limited to a single language or culture.

In the first frame of No. 4 we see the assembly begin with a large cabinet. We see the direction of how to raise the cabinet by the direction of the black arrow. We also see it takes two people to do this task. In the first four frames of No. 4 the drawing shows two people with a step ladder assembling the large cabinet piece by piece. In the last frame it only takes one person to attach the door. This assembly project is completed.

In No. 5 we see a drawing of a base cabinet with an open drawer. The assembly instructions show more detail by creating a picture of the detail within the original drawing. The enlarged detail shows how the metal track that holds the drawer in place works. Trying to explain that detail in thirty-seven different written languages, would be nearly impossible.

No. 6 shows how to insert the drawer in the proper way, and the proper position, to hold the drawer when placing it in the cabinet. The black arrow shows the direction to push the drawer.



7

INSTRUCTIONAL DRAWING SHOWS THIS IS A TWO-MAN JOB

No. 7 is a different kind of drawing that conveys its message loud and clear. The first part of the drawing shows a person with a frown on his face and a hammer in his hand looking down at a pile of boards at his feet. The message is this project takes two people to accomplish. No words are written, it's just a simple drawing. The next drawing shows two people—one still has a hammer in his hand with the same pile of wood at his feet, but they are smiling—he got the help he needed.

As a society we use pictures and images to convey the presence of animals or different hazards or warnings. We use single-image signs that are so embedded in our subconscious we automatically react when we see these one-image signs. If we are driving a car, we slow down and become more observant. Think about it. The whole world uses symbols, or single-image signs. It's taken fifty or sixty years to accomplish this, but it works. The images transcend languages.

No. 8 A picture of a fire engine informs drivers that a fire station is close.

No. 9 This sign indicates that drivers should watch out for bicyclists.

No. 10 This sign warns that we are crossing a migration route of deer or elk. Different signs with different colors can have different meanings.



FIRE STATION NEAR BY

8



WATCH FOR BICYCLES

9



DEER CROSSING

10



SCHOOL BUS STOP

11



WINDING ROAD

12



PEDESTRIANS

13

No. 11 Signs like these save thousands of lives every year at crosswalks. This is a universal image known in every civilized country. Imagine how dangerous it would be if every country tried using language to control traffic with written language. The visual image on the sign is a better way.

No. 12 Curved road sign warns of the danger of losing control of the vehicle.

No. 13 This sign alerts us to clear danger by showing a crosswalk that indicates motorists should stop for pedestrians who cross the road at these intersections.

We accept these signs in our everyday thinking. What if we looked at the ancient Egyptian images with the idea that we are looking for a message represented by a picture? This approach requires thinking outside of a modern paradigm. Most images and hieroglyphic translations are interpreted as the pharaoh's activities in the afterlife—after he has died. I believe they are explaining the everyday lifestyles of living persons in ancient Egypt and painting pictures in the hope they would replicate earthly life in the hereafter. I believe these detailed paintings and drawings have left a record of real life in ancient Egypt with instructions on how that life worked. They were representing what they knew from this life in the belief that this would be replicated after death. I will try to interpret better meanings of the ancient Egyptian picture writings that have more practical purposes that explain what they were actually doing.

Egyptian statues, reliefs, pictures, and drawings have meaningful purposes—to show us the shape of energy fields, to illustrate procedures, and to accomplish scientific goals. Many of these illustrations, statues, drawings, and reliefs are contained in the pages that follow. Most of the great ancient Egyptian tomb drawings have been preserved because they were buried underground in an arid and dry area known as Valley of the Kings near Luxor, Egypt, from 1600 to 1100 BCE. Sixty-three tombs have been discovered so far, ranging from a simple pit to a complex tomb with 120 chambers.

The detailed drawings in the tombs are original, in pristine condition, and have remarkable color. Entire tombs where pharaohs have been buried have detailed drawings on the walls and ceilings. Some underground tombs are huge and were intended to house the dead pharaoh, his personal belongings,

and furniture. Scientists are still baffled because we don't know how the ancient Egyptians were able to make detailed drawings and paintings without light. Most of the tombs were hundreds of feet underground with complicated angles and numbers chambers of various sizes. They obviously had technology that we have yet to understand or discover.

CHAPTER 2

STATIC ELECTRICITY: A NATURAL FORM OF ENERGY



STATIC ELECTRICITY IS THE IMBALANCE OF POSITIVE AND NEGATIVE ELECTRICAL CHARGES

Static electricity has been known since earliest times, although it was not properly understood until the discovery of subatomic particles a little over one hundred years ago. Protons, neutrons, and electrons are very different

from each other. They have their own properties, or characteristics. One of these properties is an electrical charge. A simple balancing scale, as shown in example 14, 15, and 16, is a way to indicate how much electrical charge is present. It's either positive or negative, or a combination of both.

No. 14 Protons have what we call a “positive” charge (+) charge.

No. 15 Neutrons have no charge; they are neutral.

No. 16 Electrons have a “negative” (-) charge.

The charge of one proton is equal to the charge of one electron. When the number of protons in an atom equals the number of electrons, the atom itself has no overall charge; it is neutral and considered balanced. Protons and neutrons in the nucleus are held together very tightly. Normally the nucleus does not change, but some of the outer electrons are loosely held and can move from one atom to another. An atom that loses electrons has more positive charges (protons) than negative charges (electrons) and is positively charged. An atom that gains electrons has more negative than positive particles and has a negative charge.

A charged atom is called an “ion.” Some materials hold their electrons very tightly. Electrons do not move through them very well. These materials are called insulators. How can we move electrons from one place to another? One very common way is to rub two objects together. If they are composed of different materials, and are both insulators, electrons may be transferred from one to the other. The more the objects are rubbed, the more the electrons move, and the larger the static charge that builds up. Plastic, cloth, glass, and dry air are good insulators. Other materials have loosely held

electrons that move through them very easily. These are called conductors. Most metals are good conductors. Gold is one of the best electrical conductors and the best surface conductor.

You can experience static electricity by walking across the room on a dry day. As your body builds up an electrical charge, when you touch a door knob you will ground yourself, and an electrical spark will jump from your body to the door knob. You can feel it happen, and you can see it happen as you are discharging about 10,000 volts of static electricity. If the spark jumps one inch, when you ground out and discharge the buildup of static electricity 20,000 volts are discharged. If the spark jumps one-half inch it would be 10,000 volts. If it is one-quarter inch it would be 5,000 volts. The human body is capable of handling about 300,000 volts of this kind of electricity.

Ancient Egyptians understood how electricity, magnetism, and gravity worked. They knew that the Sun, Moon, stars and other planets had major influence. They could trace the paths of the planets and accurately predict where they would be in the future. This knowledge gave the ancient Egyptians extraordinary insight to accomplish amazing feats. They knew that certain times of the day or night could have different energy values. They knew the profound effect the Moon has on our planet and on the ocean's tides.

No. 17 The principle of balance was so important to the ancient Egyptians that one of their major deities, the goddess Ma'at, was seen to represent balance and the right relationship to all things. Conventional interpretation of ancient Egyptian art holds that after death each person's heart was weighed in a balance against her feather of truth. It's obvious that the literal interpretation is impossible as the scale would lean as far as it could to the side with the heart. I believe they understood that our Solar System operates in a similar manner to an atom, and when there is balance in the Solar

System, there is an opportunity to cause electrons to move to different levels or to other atoms. The opportunity has to be known in advance to possibly take advantage of a “quantum leap.” We learned earlier that static electricity works in the same manner. You can have a positive electric charge, or a negative electric charge, or it can be neutral. Balanced scales are a perfect way to represent the importance of this principle.

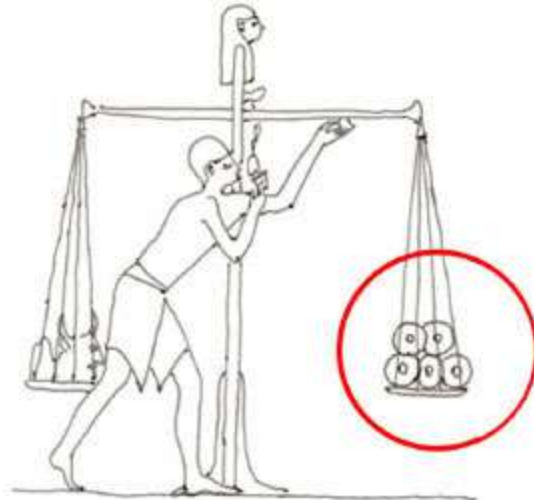
It has recently been determined that gold plays a role in both the health and maintenance of the joints, as well as being a key element in the transmittal of electrical signals throughout the body. The highest concentrations of gold in the human body occur around the heart, giving new meaning to the phrase a “heart of gold.” Perhaps the ancient Egyptians had technology to measure the amount of gold in a person’s heart, indicating their capacity to transmit electricity. Today a radio-isotope of gold has been developed (the Au-195 isotope), which can give an image of the blood-containing structures within the heart, a process called 'heart-imaging'. This new technology has been developed at St. Bartholomew's hospital in London.

No. 18 Egyptologists interpret this as a large balancing scale for weighing produce. I can plainly see five round atom-shaped items in the right side of the balancing scale (in red circle). Many instances of round, vibrating objects appear consistently in Egyptian art. I believe they represent atomic structure. This subject will be covered in detail in Chapter 10, Manipulating Atomic Structure with Human Electricity.



WEIGHING OF THE HEART CEREMONY

17



GENERALLY INTERPRETED AS A LARGE SCALE FOR WEIGHING VEGETABLES

15



LIGHTNING CHARGING THE EARTH (P5)

19



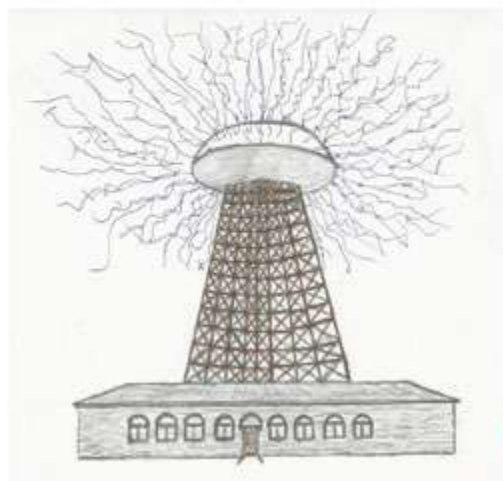
ANIMAL FUR AFFECTED BY STATIC ELECTRICITY
(image from cutepics.org)

20



LIGHTNING STRIKING THE EIFFEL TOWER (SG)

21



NIKOLA TESLA FREE ELECTRICAL ENERGY INVENTION

22

No. 19 Lightning strikes the earth many thousands of times each day, constantly charging the atmosphere and the Earth.

No. 20 The buildup of static electricity can be seen in the fur of this small cat. Notice how it stands straight up. Static electricity causes this.

No. 21 Lightning strikes a tall building but does not cause harm because the lightning strike is controlled by placing a lightning rod at the top of the building and connecting it to a wire that directs the lightning back into the Earth. As you will read in later chapters, the ancient Egyptians had many tools that were designed to disperse electrical charges.

No. 22 A drawing of a tower built by Nikola Tesla in the 1920s. He was able to tap into the low frequency electric currents that continually flow through the Earth. Scientists refer to these as telluric currents. Tesla claimed he could broadcast electrical energy into the atmosphere that could be picked up by an antenna attached to a house. Unfortunately, due to politics and funding, Tesla's ideas about free, non-polluting energy never came to fruition.

No. 23 The Egyptian ram-headed god Khnum is in a confined space holding a long rod in his right hand. The confined space is similar to a modern-day Faraday cage. As explained in detail in Chapter 6, the chamber he is standing in rests on what is called a solar boat. This vessel was not designed to float on water. The solar boat is said to ride the solar waves that are created by the Sun. The cobra, a sacred snake, wiggles around the outside of the chamber with the ramheaded god Khnum inside. Note that the uncoiled snake just in front of the standing god inside the chamber is long and straight and not at all "wiggly" like the one outside the chamber. I think we

are being shown that the god inside was not affected by the electrically charged weather. I believe the snake's wiggly motion outside the chamber represents the Jet Stream.

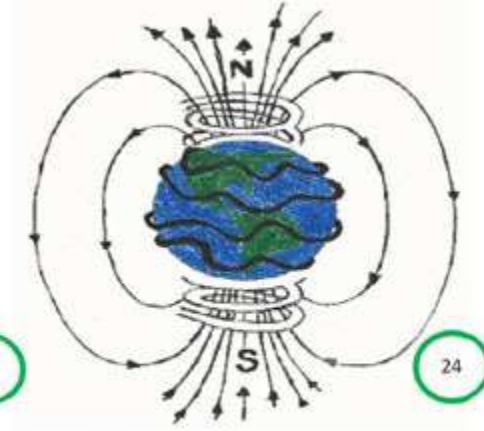
The wavy shape of the Jet Stream is affected by solar winds. It would be impossible for a boat to ride on solar flares that turn into waves. Perhaps part of the interpretation is correct, as solar flares do affect weather on Earth. Since the dawn of humanity it has been critical to observe and plan different activities around the weather. Dry and windy weather is a better time to capture electricity and use it for the common good.

I believe this shows how solar flares affect the Jet Stream symbolized by the cobra and the movement of serpents. The god is inside his chamber (inside red oval), which gives him the ability to electrically charge his body, and release electricity with the rod he holds in his right hand. I believe the ancient Egyptians understood weather patterns that governed crop cycles and the opportunity to capture and use lightning as a useful form of energy.

No. 24 The Jet Stream moves around the earth in the serpentine motion that is changing all the time. I believe the Egyptians had devices that alerted them to approaching electrical storms hours in advance. This gave the pharaohs and their assistants time to prepare the necessary tools for the different ceremonies or procedures. They could recharge batteries, capacitors, and possibly the pyramids themselves. The Sahara Desert has frequent sandstorms, blowing dry electrically charged air, so there was always plenty of electricity available. This free energy source emits no toxins and was the perfect energy source used by the ancient Egyptians. The Jet Stream that continually encircles the globe is responsible for our ever-changing weather. Movement of the air, caused by the Jet Stream in combination with dry spells, will increase static electricity and lightning strikes.



GOD AMUN IN CHAMBER ON
CEREMONIAL SOLAR BOAT (PD WIKIPEDIA)



JET STREAM CIRCULATING AROUND THE GLOBE



HORUS STELE FROM ALEXANDRIA,
PTOLEMAIC PERIOD (SG)



ANOTHER HORUS STELE
EXAMPLE OF POSTIVE-NEGATIVE (SG)



PHARAOH HOLDING RODS IN LEFT AND RIGHT HANDS



THIRD EXAMPLE OF HORUS STELE

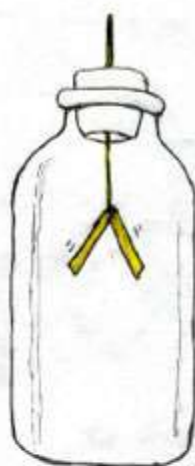
Nos. 25, 26, 27 and 28 all convey the same message. In each image the people have something in each of their hands. In all the images there is a long rod on both sides of the standing figures (inside yellow ovals). The people, or god, in the images are either gripping the long rod or the rods are just touching the standing person (inside yellow ovals). The people in the images are not standing on the ground, which means they are not grounded.

I think we are being shown two forms of electrical current, positive and negative. Each is as powerful as the other. Nos. 25, 26 and 28 appear to be the same. If each image is examined closely it is clear they are distinctly different.

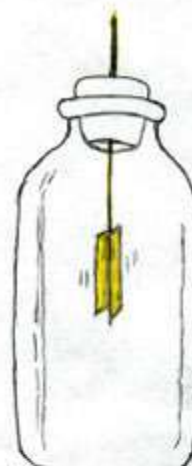


INTERPRETED AS ANCIENT
EGYPTIAN CHILD'S JEWELRY

29



30



31

EXAMPLE OF LEYDEN JARS AT WORK
CAPTURING STATIC ELECTRICITY



COLLECTION OF VERY THIN SOLID GOLD RANDOM STRIPS (BRITISH MUSEUM)
COULD BE USED IN ELECTRICAL DEVICES, BATTERIES OR CAPACITORS

32

No. 29 I believe this has been misidentified as a “child's crown.” It is solid gold with three thin foil bands of gold hanging from three sides of the circle. A piece of gold split in the middle appears to be an antenna. I believe

the gold device would operate in the same way as a Leyden Jar. Many similar examples of gold items exist that would accomplish the same effect.

Nos. 30 and 31 Drawings of a simple device called a Leyden Jar. A piece of metal foil suspended inside the jar starts to move about 24 hours before the arrival of an electrical storm due to the capture and buildup of static electricity. This warning, or fluttering, illustrated in No. 30, continues until the storm passes. The 24-hour window would have given the Egyptians time to prepare and use the free energy that would pass through the area.

No. 32 A collection of thin, solid gold strips; any of these could be used in a Leyden jar like the examples that are shown above. When I was in the Cairo Museum in 1978, along with the strips of solid gold, I saw small bundles of solid gold wire; on the wire sizing chart this would be a number 18, or about 1/32th inch in diameter. The solid gold wire would be ideal for transferring electricity. Today we use copper wire to transmit electricity because it is less expensive than gold.



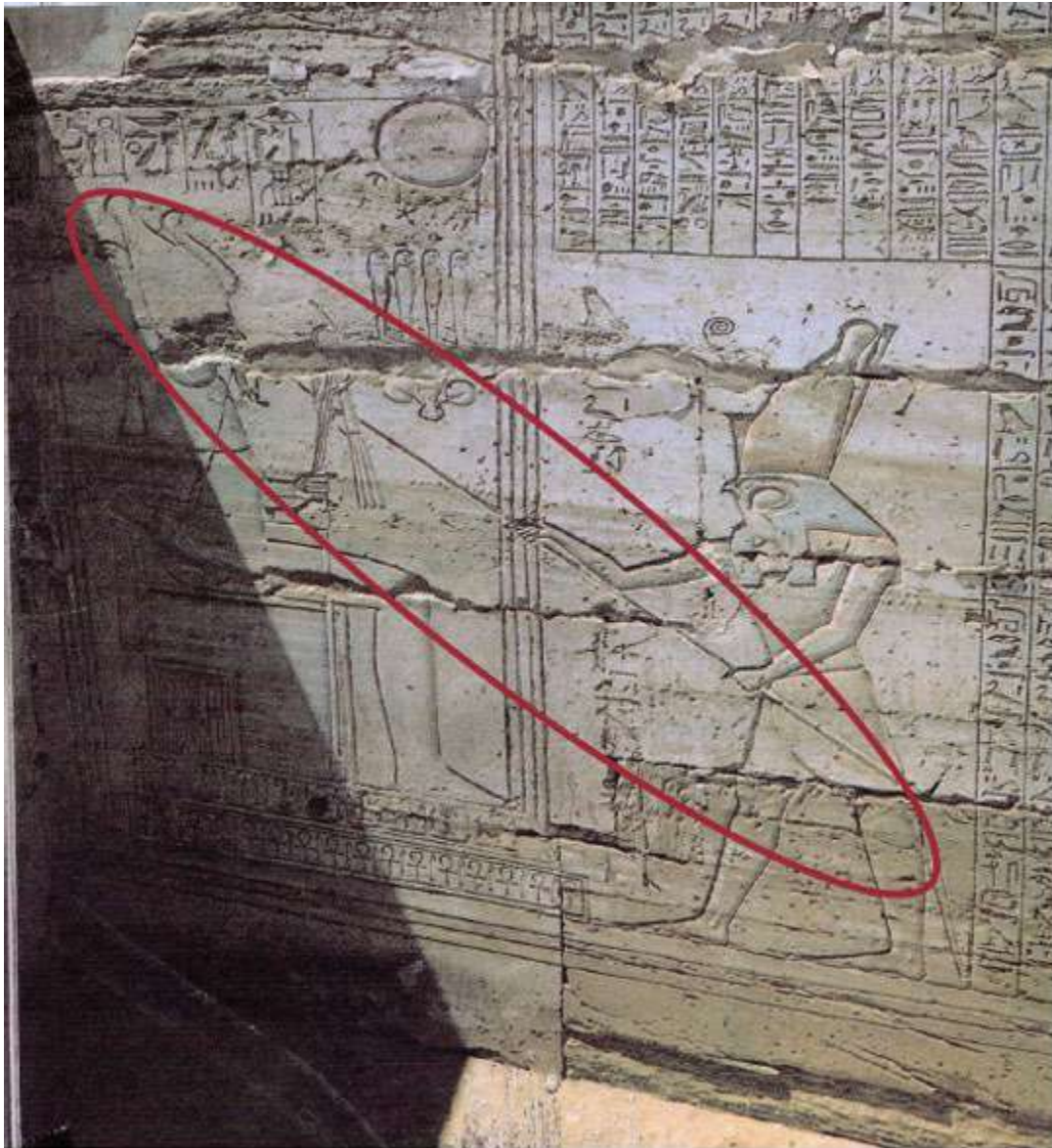
No. 33 A young Pharaoh holds up a long rod with a round ball on one end in his right hand. In his left hand he holds a long, gold-covered rod that touches the ground. He is wearing solid gold sandals that would ground him to the earth (inside yellow oval).

No. 34 Three different examples of gold, foil-covered rods, each with unique qualities. The hook could cause electrons to go into orbit. The pole

with the “blue lotus” at the top could disburse electricity. This third object might be used to “rub” or “stroke” something to collect electricity, and the other end might combine or separate electricity.

No. 35 Examples of modern-day lightning rods used for attracting electricity and delivering it to the desired location via these conductors. The gold rod in the pharaoh’s right hand is the same shape as modern lightning rods. Wouldn’t it make sense, if we could harness lightning and needed tools to do it, the tools would be made from similar materials and formed into the same shapes? No matter what time in history, the laws of nature never change.

No. 36 The god Osiris is seated on a chair. His feet are not touching the ground; they are elevated off the floor of the enclosure. The enclosure is an outline of a chamber used for certain ceremonies. The actual chambers will be illustrated and discussed in Chapter 6. The god Horus, who is outside the enclosure, is standing on the ground. It appears he is not wearing shoes, so he would be totally grounded to the Earth. He holds a long, straight rod with both hands (inside red oval). The rods are normally covered in heavy, gold foil. The rod is half inside the chamber and half outside and appears to be touching the pharaoh. I believe electricity is either being passed to Osiris to enhance his electrical capabilities, or electricity is being drawn off Osiris to be used for other purposes by storing the electricity in vessels. More will be discussed about this shortly. Since the rod holder is totally grounded the electricity would pass from the seated figure, through the rod holder, and back into the Earth.



RELIEF AT KOM OMBO TEMPLE SHOWING OSIRIS ON HIS THRONE BEING
TOUCHED WITH A VERY LONG ROD HELD BY HORUS

CHAPTER 3

HUMAN HAND GENERATES STATIC ELECTRICITY



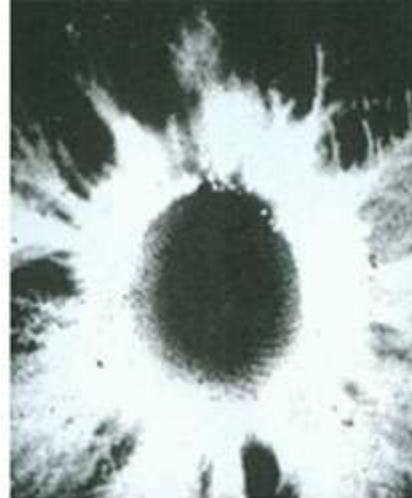
IMAGE CREDIT—MARIAN BOURNE, FOUNDER & CREATOR
CELEGENICS ENERGIZED SKIN CARE WWW.CELEGENICS.COM

(Used with permission)



37

KIRLIAN PHOTO OF THE AURA AROUND THE
FINGERTIP OF AN AVERAGE PERSON (SG)



38

KIRLIAN PHOTO OF THE FINGERTIP OF A TRAINED
HEALER, SHOWING A GREATLY EXPANDED AURA

Modern science is slowly learning that our bodies run on electrical energy. Electrodes placed directly on the skin, or placed within the heart or brain, will detect a tiny electrical current. An instrument called a SQUID, an acronym for Superconducting Quantum Interference Device, measures brain waves at about 10 millionths of a volt. The heart is the body's largest muscle, generating about one-quarter of one-thousandth of a volt. I know these seem like tiny amounts of electrical energy, but like a spark, it only takes a little to get started. As noted earlier, gold is present throughout the body and in the blood, with the highest concentration around the heart. Since gold is one of the best electrical conductors, it would enhance the transmission of electricity throughout the body.

No. 37 An example of the energy the body radiates. This Kirlian photo of a human fingertip reveals the aura. Kirlian photography is a collection of techniques that capture electrical coronal discharges. The process is named after Semyon Kirlian, who in 1939 accidentally discovered that if an object on a photographic plate is connected to a high-voltage source, an image is produced. The technique has been the subject of mainstream scientific research.

No. 38 Shows the fingertip of an experienced healer. The field is much larger than in illustration No 37. I believe all humans have the ability to generate more powerful auras with practice. Our hands are the primary electrical outlets of our bodies, as will be shown in upcoming examples. Human hands generate the most static electricity of anything on the planet. Many cultures practice healing with human hands, which is widely accepted today through practices such as Reiki. When I spoke with a famous Brazilian healer and asked him how he learned to heal, he said his grandmother taught him that everyone in their small village in Brazil believed they possessed the ability to heal. No one ever said they couldn't do it.

In 1980 I was involved in a research project to see if a totally blind person could "feel" color. A thirty-year-old woman named Diane Dawn was born totally blind. She was missing some parts of her eyes. During the testing, which included many different colors, she could identify different shades of color. She would hold her hands about three to four inches away from the color and in about ten seconds she could identify the color. It could be paint, fabric, hair—it didn't matter. She said she learned to do this to make her life more interesting. My point is that the power of the hands is available to anyone; it is a learned skill. Our hands appear to be the main outlet to focus and direct our energy.



HUMAN AURA CONSISTS OF
SEVEN ENERGY LAYERS (SG)

39



HUMAN AURA (SG)

40

No. 39 The human body radiates seven layers of energy. The knowledge of this form of energy has been taught in many cultures for thousands of years. It is called an aura, meaning “soft breath” in both Greek and Latin. In English we often think of an aura as the quality that surrounds something or someone. With new imaging equipment we can actually see changes of color depending on mood, energy level, and general sense of well-being. Notice the seven layers of color. Each layer of color in our auras has different values and energy levels. I have met people who can see auras and are able to perceive the health or illness in the bodies or emotions of individuals due to the brightness and intensity of the colors.

I believe when we get close to other humans our auras, or energy fields, can merge. Combining with another’s energy field can expand both. I believe there are formulas for combining energies as described in some Egyptian pictures where people are holding and touching each other, in unusual positions, while sitting on furniture that is not grounded to the earth.

No. 40 We see the whole body's aura, or energy field. Science has demonstrated that we are electrical beings, radiating energy about three feet in all directions. As mentioned in the Introduction, in his book *Animal Electricity: How We Learned That the Body And Brain are Electric Machines*, Robert B. Campenot, PhD, explains that slight imbalances of electric charge across cell membranes result in sensation, movement, awareness, and thinking—nearly everything we associate with being alive. Dr. Campenot says cells work much like batteries. I believe the ancient Egyptians understood how the human body works, especially the electrical pathways that travel through our bodies. I believe our nature could best be explained as an electro-chemical system.

Jerry Tenant, MD, in his book *Healing Is Voltage*, states that we can generate electricity in the cells of the body by walking or running. Perhaps the state of euphoria athletes experience is created by excess electricity in the body? The Chinese practice of Qigong, designed to increase life force energy in the body, has the same effect where focused movement and breathing accesses the vital energy that flows through all things in the Universe. Many healthcare professionals recommend Qigong.



41

DIVINE TRIAD PENDANT OF HORUS, OSIRIS, AND ISIS
PHARAOH OSORKON II: 22ND DYNASTY



42

EXAMPLE OF HANDS NOT TOUCHING THE BODY (PS)



43

IN REIKI THE HANDS DO NOT TOUCH THE BODY



44

REIKI HEALING ON DIFFERENT PARTS OF THE BODY

No. 41 A photo of a pendant of Horus, Osiris, and Isis. Note: the hands don't touch Osiris in the middle. Isis and Horus are grounded and appear to be focusing their energy on the god Osiris, who is crouching on a pillar and not grounded, to increase his power. From his center position, Osiris becomes the capacitor and is able to discharge a large amount of electricity.

No. 42 Example of hands not touching the body.

Nos. 43 and 44 We see how Reiki healing is done. Reiki is an ancient Japanese form of healing that is still in wide use in modern times. The hands don't touch the body as the healer directs the energy flowing from their hands. Image No. 38 shows the Kirlian photo of the fingertip of a trained healer, and we see how large and extended the energy field is compared to No. 37 on the same page. A trained healer uses this energy all the time. The constant use is what makes the energy bigger and more powerful. All humans have the ability to increase their aura.

No. 45 Illustration found on the wall of the "Physician's Tomb" at Saqqara, Egypt, dating to around 2330 BCE, shows manipulation of specific points on the hands and feet. The Chinese have practiced acupuncture for more than 5000 years, using the same energetic points. Only in the past thirty years has western medicine accepted this ancient healing practice. However, many western medical doctors use it today with great success.

No. 46 Maps of acupuncture points and electrical pathways on the human body. Acupuncture needles are placed at these points to activate electrical currents.

No. 47 Low voltage electrical current is added to the needle to increase the flow of electricity.

No. 48 Heat is also used to stimulate these energetic pathways.

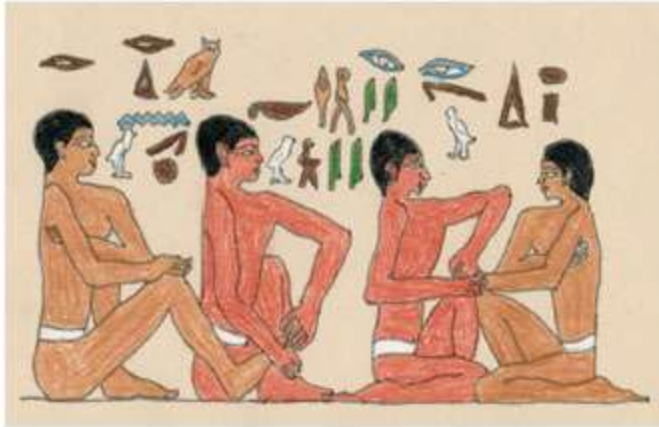
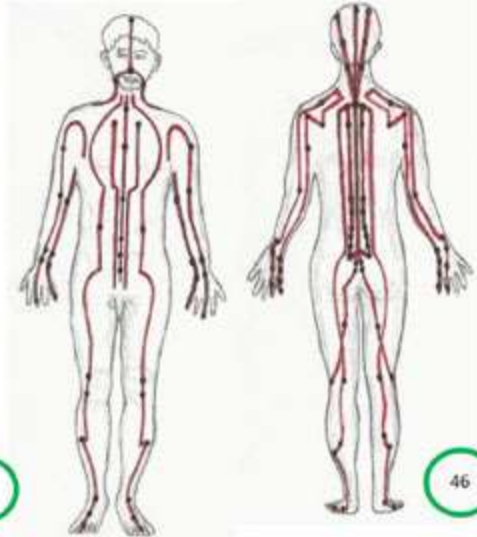


ILLUSTRATION FROM THE "PHYSICIAN'S TOMB"
IN SAQQARA, EGYPT



ELECTRICAL PATHWAYS USED IN ACUPUNCTURE



ELECTRIC CURRENT USED IN ACUPUNCTURE (SG)



HEAT USED IN ACUPUNCTURE (SG)



RELIEF ON THE TOMB OF PETOSIRIS FROM TUNA EL-GEHEL: NOTE POSITION OF HUMAN HANDS
(COURTESY OF WWW.PERANKH.COM)

No. 49 This image appears to be a chart or instructions. The large person on the right has his hands in what I term the “power position.” I believe he is explaining all the different formulas that the hands could “power up.” In the nine smaller boxes on the left side of the carved relief each one has a single smaller person with their hands held in the power position. All the drawings of the single person are the same, but each of the nine boxes have different items with an assortment of different shapes. There are many examples of these chart-like reliefs. Each one of the items carved in the smaller boxes needs to be deciphered. The relief is from a tomb dated at 300 BCE, indicating these practices were still used at a late time in Egyptian history.

The nine smaller figures in the green-outlined boxes are in the same position, and they all hold their hands in the same position, facing outward.

The large person on the right side of the relief is the main power source, and each of the nine different procedures will require the power of the hands. There appear to be nine different procedures or formulas using the static electricity generated by human hands. Each box has different symbols; each different symbol has a special meaning. They represent components to complete the formula or recipe. The most important element is the electrical power supply generated by human hands.



PORTION OF WALL PAINTING FROM THE TOMB OF RAMSES VI FROM VALLEY OF THE KINGS (SG)



HANDS IN THE POWER POSTION (SG)



The triboelectric series is a list of materials that have a tendency to become positive (give up electrons) or negative (gain electrons) and shows which combinations of materials create the most static electricity. Dry human hands are number one on the positive end of the list, followed by cat fur, glass, silk and human hair. Most importantly, rubbing two dry hands together generates the most static electricity. Cotton is neutral, which was the most common fabric for Egyptian clothing. On the negative end are gold, silver, sulphur, wood, and amber.

I have studied many civilizations during thirty-five years of research. Some civilizations left numerous artifacts while others left almost no clues. The consistent thing almost all left behind were imprints of their hands—left and right. Some were metal carvings, some were stencils inside cave walls. It seems the ancients left a message that the hands are the most powerful and important tools on the human body to generate and distribute electrical energy.

It seems significant that placing hands in the prayer position, as well as holding hands with another person, could be a way of building and transferring energy. The presence of hands in what I call the power position appears countless times in Egyptian art and images.

No. 50 A portion is a wall painting from a tomb in the Valley of the Kings. The whole scene is visible in No 340. Notice how significantly the hands are displayed. Three sets of hands emerge from one individual. A person is standing on each hand with their hands in the power position. It appears that hands dominate this image.

No. 51 All the individuals are focused on the god Osiris. On the right the goddesses Isis and Nephthys have their left and right hands respectively in the power position. Horus, on the far right, is holding a rod that could be used to transfer electricity. The man on the far left is combining his energy with that of the god Anubis. They could be focusing their energy on the seated god Osiris to amp up his electrical energy.



NORTH SIDE OF PYRAMIDION

52



SOUTH SIDE OF PYRAMIDION

53



EAST SIDE OF PYRAMIDION

54



WEST SIDE OF PYRAMIDION

55

Nos. 52, 53, 54 and 55

The Pyramidion from the tomb of Amenhotep-Huy. (Photo taken by the author at the Cairo Museum) The capstone of a pyramid is the most important element. It is the last single stone that rests at the pinnacle. Note the position of the hands that appear on all four sides of the illustrated pyramidion that was carved from solid granite (inside yellow circles). Look at the top: four different scenes show someone standing in one of the gold-covered chambers (inside yellow circles). I believe that the electrification process of the human body is the highest form of pure energy available.

I believe each of the four different depictions of the pharaoh, or god, represent the seasons, the four cardinal points of the year, and four different types of energy. If you look closely you can see the pharaoh's hand tools, crook, rod and flail inside each one of the chambers. Each of the gods have different tools. Because these inscriptions are on the top of the pyramids, carved in granite, they have major importance.



PALMISTRY HAND SCULPTURE



HOPWELL
100 BCE - 400 CE (PD)



HAMSA (SG)



CRAIG MOUND AT SPIRO SITE



RATTLESNAKE DISK FROM MOUNDVILLE

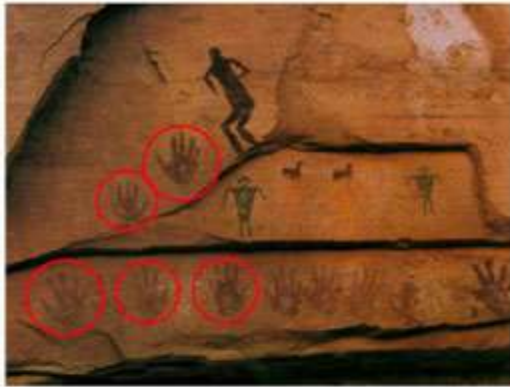
No. 56 Sculpture of a human hand used with a palmistry booklet published by David Lawrence. Our hands and fingerprints identify us individually. There are people who are skilled in reading the lines on palms and can discern significant information about a person. Palm reading has been practiced since ancient times.

No. 57 The shape of the human hand, carved in mica from the Hopewell culture. Mica is an insulating material with high electrical resistance.

No. 58 An amulet called a hamsa, which is the Arabic word for both “hand” and the number five. All across the Middle East the hand, containing an eye, remains a powerful symbol of power and protection. A similar symbol exists in Hindu culture.

No. 59 Human hands carved in a marine shell worn as a pendant, or headdress, from Craig Mound Spiro site in Oklahoma.

No. 60 Rattlesnake Disk from Moundville site in Alabama. Note the hand with the eye in the center (inside red circle).



ANCESTRAL PUEBLO PICTOGRAPH
FOUND IN UTAH APPROXIMATELY 1000 CE

61



ANCESTRAL PUEBLO CHACO CANYON 1054 CE

62



HAND STENCILS FOUND IN CAVES IN CUEVAS DE LAS MANOS AND
RIO DE LAS PINTURAS, ARGENTINA 9500 BCE (SG)

63

No. 61 Illustration etched into the walls of caves in Utah that were once inhabited by ancient ancestral Pueblo Indians more than a thousand years ago. Note the handprints that are circled in red.

No. 62 Handprint found at Chaco Canyon in New Mexico (inside red circle).

No. 63 Etched stencils of hands found on walls of caves in Argentina (inside red circles) that have been dated as far back as 9500 BCE.

Visible proof of invisible energy is difficult to explain. Scientists use instruments to detect signs of invisible energy. Energy patterns can be tracked and graphed. Seeing photos and reading the explanations is not the same as actually feeling the sensation of unseen energy at work. What has been referred to since the 17th century as “entertaining activity,” but has never been scientifically explained, I believe is an example of manipulating the body’s layers of energy fields (as seen in No. 39).

Five people are needed to perform this experiment—one person to be lifted and four to do the lifting. The person to be lifted sits in a straight back chair, facing west. Legs and feet are together, and the hands are in a relaxed position on each leg. Choose the heaviest person to lift as it will be more impressive. The four people who will lift the person stand at each corner of the chair.

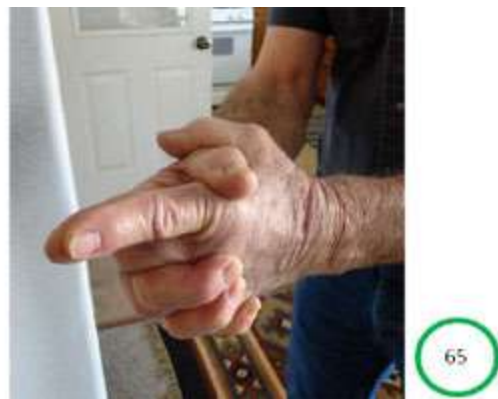


64

LIFTING POSITION

No. 64 The two people standing at the front of the chair will pick the person up between the thigh and the knee with their hands clasped together and their two index fingers pointing out and two thumbs crossed and pressed together. No. 65. The two people standing at the back of the chair clasp their hands together in the same manner and place their clasped hands under the person's armpits. All four lifters should attempt to raise the person at the same time. Try to pick up the sitting person first to see if it can be done. It is good practice since this procedure will be performed several times during the experiment

THIS CLASPED HAND POSITION PROVIDES THE NECESSARY
STURDINESS TO HOLD THE PERSON IN THE AIR



No. 66 The next step is the most important. The four lifters, starting with the front side (A), and going clockwise, place the left hand palm down, about one inch above the head of the person to be lifted. The next person (B) places their left hand palm down on top of the first hand, leaving about one inch of space between the two hands. The third person (C) places their left hand palm down in an identical position, leaving an inch of space between the hands. Keep holding the left hands in position, then repeat exactly the same four previous steps with the right hands, leaving an inch of space between the hands. Four pairs of hands are now positioned about one inch apart. It is critical that the hands do not touch each other or the head of the person to be lifted.



Now remove the hands in the reverse order. The person (D) whose hand is on top is the first to be removed. Then the second to last hand (C), then each one removed in reverse order. When the last hand is removed all four standing people will use their clasped hands with pointed index fingers, same as before, when attempting to lift the seated person. Only this time be prepared for a most unusual experience. The person will seem almost weightless, and the person being lifted will feel a similar sensation.

This can easily be done at home with five people. Experiencing this firsthand helps to understand the multiple levels of energy circulating within the invisible human aura. I believe the ancient Egyptians understood this energy and left us examples in their art and drawings. I believe there is an interesting parallel of using the hands to direct energy between this procedure and the ancient Japanese healing art of Reiki. There appears to be an amplification of energy when a combination of hands are used.

It is a great activity to do with a group of people and experimenting with the process many times will yield fascinating results.

CHAPTER 4

ELECTRICAL CAPACITORS AND OTHER TOOLS



It is convention that the discoverer of an object during an archeological excavation has the privilege of naming the item. However, the identification

of the object may not align with its original purpose. When doing my own “digging in the dirt” I have found this to be true with many ancient Egyptian objects. Because we are from a different time, with different lifestyles, we relate to our own time and civilization and what the modern mind sees and names the object may not relate to its ancient use.

No. 67 This assortment of so-called hand mirrors is a photo I took in the British Museum in 1978. These so-called hand mirrors are found in many different sizes, ranging from the size of a quarter to a frying pan. They were found in the personal possessions of the pharaohs. I believe that many ancient items have been misidentified because we do not know their real use. We name them after something we relate to, and their real purpose is unrecognized. These objects have been identified as “hand mirrors.” The problem with this identification is they are made of metals such as copper and bronze, which are not effective as reflective surfaces. However, they do have other interesting properties that relate to static electricity.



ASSORTMENT OF ANCIENT EGYPTIAN METAL DISKS CALLED "HAND MIRRORS"
WITH DETACHABLE HANDLES MADE OF BONE, WOOD, OR IVORY



No. 68 It seemed odd to me that the so-called Egyptian hand mirrors had removable handles that were mostly made of bone, wood, or ivory, materials that are non-conductors of electricity. The metal disk, an excellent conductor of electricity, was inserted into an opening at one end of the handle (the handle is not shown). An ornate, carved two-piece box protected the disk and the handle.

No. 69 I purchased an electrical device from an electrical supply store called a proof plane. It is a metal disk with a non-conducting plastic handle. The sole purpose of the device is to remove excess static electricity from sensitive electronic equipment. Holding the proof plane by the plastic handle and touching the metal disk to the electronic equipment will cause

any excess static electricity to jump to the metal disk. The disk then becomes portable and can be moved to a different location. The accumulated static electricity can be discharged at will by touching the metal disk to anything grounded. I originally discovered the proof plane in an electrical experiment book written for children. The instructions were to attach a copper penny to a popsicle stick with glue—it worked.

No. 70 The unique thing is the metal disk is then capable of becoming a capacitor, capable of capturing and holding an electrical charge that can only be released by touching something that is grounded to the earth.



No. 71 An enlargement of the backside of the disk on the right, showing a person sitting on a chair, with feet on a wooden base, and being presented a disk with a handle (inside red oval). I believe these engraved metal disks were ways of tying these tools to the procedure that occurred. It is a very simple way of identifying tools for a particular purpose. After many hours of research you come across something that supports an idea—I call them “smoking guns.”

No. 72 A so-called Egyptian hand mirror with a bone handle, which actually has an engraved picture on the backside of the disk (enlarged in No. 71). The picture demonstrates the actual process taking place, and the whole process is shown. The queen inside the so-called ceremonial chamber is seated in a chair with her feet off the ground. She holds a rod in her left hand and what appears to be a battery is placed in front of her. An attendant is holding a round disk on a stick and standing in front of her. She seems to be in a position to generate electricity.

Widespread use of crystals is evident in all ancient civilizations who understood that each crystal had special properties. All crystals vibrate at different frequencies, and if you know the special properties of each crystal, the proper crystal can be used to create a vibrational frequency necessary to achieve the intended result. Quartz crystals emit piezoelectric pulses that can be modified to fit a certain time sequence. It's said that the original purpose of the king's crown was to hold various crystals in position that would allow sunlight to shine through the stones. This would set off a vibrational frequency that touched the king's head and merge with his aura, thereby giving him insight how to be a wise monarch. Beliefs and customs change over time and sometimes the original purpose, and the knowledge that went with it, is forgotten. Many of the ancient mounted gem stones were not used in jewelry but were instead used for their ability to create vibrational patterns and frequencies that could be utilized in manipulating atomic structure.

At the Cairo Museum in 1978, I viewed a collection of crystals on personalized trays in graduated sizes. There were as many as thirty to forty pieces on each separate tray. The crystals were displayed in one room off of a main traffic area. There was a big sign over the entrance door, saying "unknown use." The room was white inside with shelves on the walls. The only objects in the room were the trays of crystals, and they were all precision shaped in graduated sizes from very small to larger sizes. Most were quartz. Each crystal had its own contoured shape designed exactly for the crystal to fit into.

On my next visit to the Cairo Museum in 2006, my son Cayce and I could hardly wait to visit the crystal display since I had spoken of it so often. Much to my surprise and disappointment, the display was no longer there. I asked several guards who could speak English what happened. They said they had never seen the display and knew nothing about it. I asked several people in museum administration who had been there many years, and they also claimed to know nothing about the crystals.

In 2010, when my wife Debra and I visited the museum again, I asked guards and management—still no answers and still no crystals. I think the crystal trays are scientifically important and could shed light on the ancient Egyptian civilization. I know modern science can code enormous amounts of information in certain crystals, mostly quartz. The assortment of crystals could contain a library of ancient information.

Nos. 73 and 74 Photos I took in 1978 at the British Museum in London of similar examples of crystals on trays. However, these are more crudely made and have different shapes. They are not of the same quality or precision as the missing crystals.



TRAY OF ASSORTED CRYSTALS

73



TYPICAL TRAY OF CRYSTALS FROM MUSEUM

74



TUTANKHAMEN'S GOLD FOIL-COVERED CHAIR

No. 75 The first time I saw Tutankhamen's chair in the Cairo Museum I was fascinated. Exquisite detailed drawings and colors are embedded in the heavy solid-gold foil that covers the chair. The inside back of the chair is engraved with a colored image of the king and his wife. I noticed that he is seated on the exact same chair. His wife is pictured standing on the ground in front of him, and she has her right hand on his shoulder. She is holding something dark in her left hand. There are other items in the engraved image. I thought the chair was beautiful to look at but must be very uncomfortable to sit in—a cold, metal chair. The whole body would touch the gold chair. Perhaps it was intended for special ceremonies?

As I studied the chair I realized the whole chair was covered in heavy gold foil, except for the bottoms of all four legs (inside red ovals). They were plain wood. Why not also cover the parts of the chair that touched the ground in gold? There was plenty available. Then I noticed in the picture on the back of the chair that Tutankhamen's feet were not touching the ground but were on a wooden foot rest. I realized that the image on the chair was demonstrating how the chair was used. Gold is one of the best conductors of electricity, and since the seated person has their feet off the ground, they would not be grounded. The person could become an electrical capacitor capable of generating and storing electricity in the human body and would be able to discharge the electricity at will for beneficial purposes. King Tut's gold chair took on a whole new meaning.



TUTANKHAMEN'S CHAIR

76



ENLARGED VIEW OF THE BACK
OF TUTANKHAMEN'S CHAIR

77

No. 76 Shows the engraving on the back of Tutankhamen's chair (inside red circle), showing his wife touching him.

No. 77 An enlarged view of the engraving. Egyptologists' interpretation is that Tutankhamen's wife is feeding him. His feet are resting on a wooden base that prevents him from being grounded (inside red oval), and the chair he is sitting on is also not grounded because of the wooden bases. I think she is stroking his body to build up an electrical charge. She appears to be holding something in her left hand (inside red oval) as she strokes him (inside red oval). She is standing on the ground, giving her full access to Earth's electrical properties. Both are wearing only one sandal on the opposite foot. Might this represent an exchange of energy?

I purchased a replica of Tutankhamen's chair that is covered in real gold leaf foil. When you sit in the chair, with your feet off the ground on a wooden block, and you introduce a static electrical charge, you can feel the electricity everywhere on the chair where your body touches the gold foil.

I have transferred the electrical charge to a metal disk suspended on a string by touching it while sitting on the chair. I could see the static electricity jump from me to the metal disk. The person holding the disk on the string can then walk around. As long as the disk does not touch anything, the electrical charge will stay in the disk. When the disk is grounded by touching something, the electrical sparks are visible and jump from the disk to the grounded object. I believe the so-called Egyptian hand mirrors were used to capture electricity and make the electricity portable.



SO-CALLED HAND MIRROR UNDER CHAIR
(ELECTRICAL CAPACITOR)

78



COMBINING ELECTRICAL HUMAN ENERGY
WITH HAND MIRROR UNDER TABLE (SG)

79



80

NOTE: SO-CALLED HAND MIRROR UNDER CHAIR (ELECTRICAL CAPACITOR)

No. 78 A relief from the Mastaba of Ipi shows a figure sitting on a chair holding rods in each hand. A small so-called hand mirror is visible under the chair and would be easily available (inside red oval).

No. 79 Two people sitting together holding each other combining their energies making it more powerful. Note the object that looks like a hand mirror on the right side of picture (inside red oval).

No. 80 Seated couple with feet off the floor. There is a metal disk with handle (inside red oval) and four vessels are under the chair. The couple are seated in front of what Egyptologists call an offering table. These tables will be discussed in several places throughout the book. I will call them “transforming tables.” They are always shown with objects and materials that I believe are symbolic and are being transformed.



81

EXAMPLE OF COMBINING THREE PEOPLES' ENERGY FOR A COMMON GOAL
NOTE: SO-CALLED HAND MIRROR (ELECTRICAL CAPACITOR) IN THE BASKET UNDER CHAIR



TUTANKHAMEN AND HIS WIFE ANKHESENAMUN (JB)

82

No. 81 Three people are in a unique position with arms coupled, hands clasped, with one of the male's legs over another male's lap. The legs of all three people are together. I believe we are being shown how to build body energy by combining energy. Note the handy basket containing a so-called mirror under the chair (inside red circle).

No. 82 Another example of the use of "hand energy" in an engraving of King Tut being stroked by his wife while he is seated on a gold chair (inside red circle).

CHAPTER 5

ANIMAL FUR

GENERATES STATIC ELECTRICITY



CAT GODDESS BAST



MUMMIFIED CAT



ELECTRIFIED KITTEN
(image from cutepics.org)

83



CAT FUR GENERATES
STATIC ELECTRICITY

84

Cats are a very convenient source of portable and instant electrical energy. When I first saw a bumper sticker that said “Dogs have masters; cats have staff,” I laughed. I knew what it meant. My family has raised many cats over the years—as many as fifteen at a time. We live on eight acres in a remote country location. The cats keep nature in balance on our small organic farm and are important to our lifestyle. I have observed their habits. They appear to get “edgy” or seem irritated when static electricity builds up in their bodies and when they continually scratch, or press their paws up and down, they are trying to discharge static electricity.

No. 83 Cats were revered by the ancient Egyptians. They are good mousers and keep rodents under control, but they have another unique distinction. Cats generate static electricity when stroked by the human hand. This is a unique form of energy that has to be used properly. The ancient Egyptians had three feline goddesses: Sekhmet, Bast, and Tefnut. Ancient Egyptians often mummified family cats and buried them with the kings and queens of ancient Egypt.

No. 84 By stroking a cat you can see the electrical charge build up, especially in the dark, because cat fur generates abundant static electricity. All types of animal fur will create a substantial electrical charge. I have experimented with our own family cats, and I know the amount of static electricity varies from day-to-day and sometimes even hour to hour. Young Egyptian Sem priests wore leopard or panther skin robes, making it very convenient to create an electrical charge whenever necessary since it was part of their ceremonial wardrobe. They only had to rub their animal skin robes to generate static electricity.

I believe the ancient Egyptians realized that everything on Earth has a purpose, and they were able to discern how some of these purposes worked together. They understood the movements of planets, the Moon, and the power of different stars. They knew that all things had to work together in a complicated and inter-related system. I think through their picture writing they conveyed a very complicated process, and I think that is why modern thinking believes the pictures are bizarre and out of context. When I study the images I spend a great deal of time examining the background as well as the dominant image. I try to understand what the conventional Egyptologists believe the images and the text translation mean. Sometimes a tiny bit of interpretation makes sense, but as a rule, it can all seem out of context.



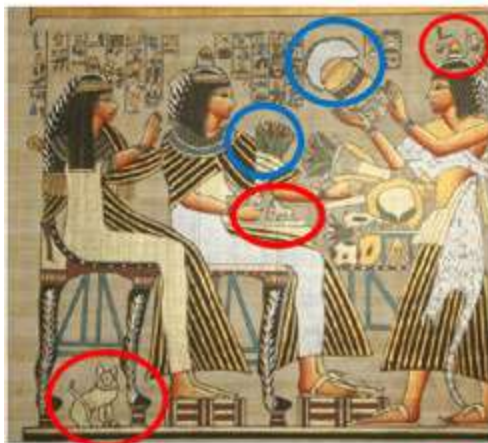
PAPYRUS PAINTING — CAT UNDER CHAIR

85



CAT UNDER CHAIR (CC)

86



TOMB OF IPUY, 1250 BCE
ROYAL SCULPTOR (SG)

87



NOTE: CAT UNDER CHAIR IN RED CIRCLE

88

No. 85 Papyrus painting of a queen with a cat under the chair (inside red circle). Two attendants, one in front and one in back, are holding ostrich feathers, which will be explained on page 56.

No. 86 There are many different examples in Egyptian art, like this one, of cats under chairs.

No. 87 A seated couple on identical chairs have their feet off the ground and a cat under the chair (in red oval). Note also the very small cat sitting on the Ipu's lap (also in a red oval). This image is different because the noble has

his left hand embedded in the stack of items on a table, and the young priest on the right is holding a vessel above the stacked items as if he is ready to pour something on the items. Note that the Sem priest is wearing a leopard skin ceremonial robe. On top of the young priest is a small cone-shaped object (in red circle). This appears on many drawings– See No. 90. I believe that individuals with this shape on their heads are in an electrified state. The couple appear to be engaged in what Egyptologists call the game of Senet. The topic of this so-called game will be addressed fully in a later chapter.

No. 88 None of the figures, including the cat under the chair (inside red circle), are grounded.

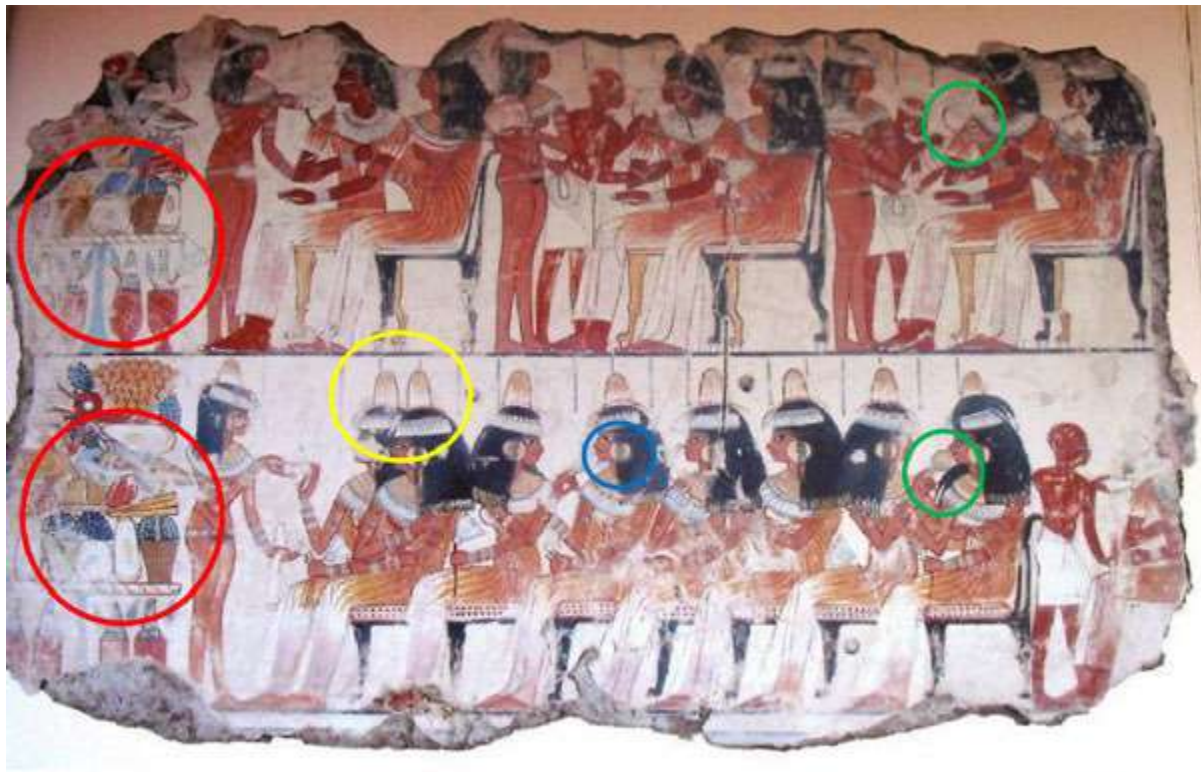


THE THEBAN TOMB OF NEBAMUN AND IPUKY 1360 BCE (SG)

No. 89 Some Egyptologists' explanations seem humorous. Note the cone-shaped objects on the women's heads (inside the red circles). The Egyptologists' interpretation and explanation are that the cones are made of animal fats and scented with perfume and that these colorful cones were placed on the heads of men and women, mostly women, and were worn when they attended parties, festivals, or feasts. The cones were worn mostly at night. The warm evening air would slowly melt the animal fat that was scented with perfumes, and as it melted, it would offset other body odors. The upper class in Egypt were mostly known to use these cones. Could you imagine warm animal fat trickling down your face during an important gathering?

This interpretation does not fit the picture. Instead, I believe the cone-shaped objects are showing that the women have been electrically charged and are in an electrified state. Their bodies have been electrified, and they are ready to transfer electrical energy. In the image on the left, with the cat under the chair (in the red circle), there appear to be two people in one chair. In the image on the right, there appear to be three people sitting in one chair with a cone on each of the three heads. I think we are being shown how to double or triple an electrical charge. Egyptians used these objects and procedures in their normal daily routines. This might be similar to how we would use a Bic lighter to ignite something.

In many ways the ancient Egyptians understood many things we have yet to rediscover. Their use of human energy is one example. In modern times there have been reports of rare "electric humans" who spontaneously develop high voltage and who suffer from continuous static sparks. In his book *Homemade Lightning* in 1991, R. A. Ford reported two such cases. One woman could create sparks while standing still. Another fascinating case Ford reported happened in a prison where inmates were suffering from food poisoning. They became "electrified" and could attract paper and create sparks even while submerged in a bath tub. This could present real problems in the digital age but could have been seen as a great gift to the ancient Egyptians.



FRESCO HOUSED IN BRITISH MUSEUM (SG)

90

No. 90 This unique painting on plaster depicts many women who appear to be in a celebratory mood. The fresco is housed in the British Museum in what is known as the Ancient Egyptian Cosmetic Tools Collection. Most are seated and facing transforming tables with assorted objects (inside red circles). Some are real while some are symbolic. The women in the lower level are shown with the unusual, multi-colored cone-shaped objects on their heads (example inside yellow circle) that were mentioned on the previous page. The presence of these cones could indicate the activation of the crown chakra, causing it to glow with added energy.

In the upper section all of their feet are on the ground; while in the lower section all of their feet are off the ground. The lower level of seated women also seem to have their arms entangled and are touching each other. Also, in the lower level all the women have some sort of round object at their ears

(example inside blue circle). The woman at the lower right has a round object being held near her face. These objects are missing in the upper level. Could the round objects (inside green circles) be so-called “mirrors” that would act as capacitors as discussed on page 37 in Chapter 4. The top section might be the preparation for the procedure while the lower section shows the procedure in process.

The women may be combining their energy to generate a more powerful electric charge. On the lower left part of the painting, we see that the person on the end is preparing to touch a standing person who is supporting the cone on the top of her head. She is standing in front of the transforming table. The group of entangled women could be creating a very large electrical jolt. This could be enough to set off a chain reaction of energy that would be passed through the standing person, preparing to connect with the last person in the row.

The three illustrations below demonstrate how ancient Egyptian priests dressed in a manner that would enhance their ability to create and transfer static electricity. The priests wore simple clothes of cotton or linen, with white papyrus shoes, which would protect their feet but allow them to be grounded. These materials are neutral on the triboelectric list, meaning they would not gain or lose electrons; they are antistatic. Sem, or high priests, added a leopard skin over their regular garments. We know from Chapters 3 and 5 that cat fur is high on the triboelectric list, meaning it becomes more positively charged when stroked. Priests also shaved all of their body hair, including their head, which increased their electrical potential. If the person standing on the ground wore solid gold sandals this would further increase the ability to tap into Earth’s electrical field.

No. 91 Sem priest in leopard robe standing on the ground. He is holding a vessel called a “sprinkler” in his right hand. It appears he is preparing to pour the contents of the vessel onto a stack of items as part of what I

believe is a transforming process. Round circles can be seen at the bottom of the stack. My interpretation of this will be discussed in detail in Chapter 9.

No. 92 The Sem priest, who is wearing gold sandals, holds a metal object with both hands. Called the Seb Ur, this object was used in the ceremony called the Opening Of The Mouth. The metal object could have been electrically charged and used as a capacitor. His white robe, made of cotton, is clearly visible underneath the leopard skin.

No. 93 A young priest in a leopard skin robe is barefoot, which means he is grounded to the Earth. He is holding the paw of the leopard skin in his left hand, which would help build up static electricity that could be discharged through the open palm and fingers of his right hand.



THREE EXAMPLES OF SEM PRIESTS WEARING LEOPARD SKIN ROBES PERFORMING RITUALS (SG)

91

92

93

CHAPTER 6

GOLD-COVERED CEREMONIAL CHAMBER

FITS THE PROFILE OF A FARADY CAGE





3500-YEAR-OLD ANCIENT EGYPTIAN GOLD-COVERED WOODEN STRUCTURE CALLED A CEREMONIAL CHAMBER FITS THE PROFILE OF A MODERN FARADAY CAGE (AUTHOR GERAD DUCHER CC-SA 2.5)



TYPICAL GOLD-COVERED SLED BED ON WOODEN BASE



DECEASED FLOATING OVER A SLED BED

No. 94 Pharaohs had unusual gold-covered structures that Egyptologists call “ceremonial chambers.” They were the size of small bedrooms and had a pair of large doors on one end. They were constructed of hardwood and were covered with heavy gold foil inside and out. There were many sizes, all large enough to accommodate substantial pieces of furniture, with a human either lying down or sitting in special chairs. Various sizes of chambers exist and were found in good condition. It was believed that pharaohs spent time inside these chambers for special ceremonies.

No. 95 Usually the pharaoh reclined on the raised platform bed. Egyptologists call this a sled bed. The legs look like those of a lion, and a pair of lion heads are on one end of the bed. The entire wooden bed is covered with heavy, solid gold foil except the wooden base that supports the bed (inside red oval). Wood is a non-conductor. If the sled bed was inside the chamber, and a person was lying on the bed and not touching anything inside, the human body would be floating inside an electrically controlled environment for as long as necessary.

No. 96 A person appears to be floating above the sled bed (inside blue oval). His body is not touching any part of the bed. He appears to be levitating.



HOMEMADE FARADAY CAGE



COMMERCIAL FARADAY CAGE COVERED IN WIRE MESH



METAL MESH FARADAY CAGE (CC SA 4.0)



ANUBIS IN HOMEMADE FARADAY CAGE

A Faraday cage, or Faraday shield, is an enclosure formed by conductive material, or by a mesh of such material, that blocks external electrical fields by channeling electricity through the mesh, and providing constant voltage on all sides of the enclosure. Physicist Michael Faraday, who built the first Faraday cage in 1836, observed that the charge resided on the exterior and had no influence on anything inside. He built a room coated with metal foil and allowed high voltage discharges from an electrostatic generator to strike the outside of the room. He used an electroscope to demonstrate that no electric charge was present inside the room's walls. Difference in voltage is the measure of electrical potential, so no current flows through the space. This principle protects electronic equipment from lightning strikes or other electrostatic discharges. Ancient Egyptians used pure gold foil to cover these wooden structures inside and out. Gold is one of the best conductors of electricity. I believe the ancient Egyptians used these so-called "ceremonial chambers" to create an ideal environment to transfer electricity to various parts of the human body. The chairs and beds have wooden bases, which would prevent them from being grounded inside the chamber.

No. 97 Homemade Faraday cage built by the author.

No. 98 Commercial version of a Faraday cage that has been covered in wire mesh.

No. 99 An example of a wire mesh Faraday cage that a person could stand inside.

(Author Amanjosan CC-SA 4.0).

No. 100 As an example of how it works, I constructed a small version of a stand-up Faraday cage made of a glued wood frame that I covered in aluminum foil with a screen wire mesh covering the whole structure. The

door is operational. I placed a small statue of the Egyptian god Anubis inside. He is holding a long rod in his left hand that under the right conditions would be able to pass this charge to other objects.



101

BODY LYING ON WOODEN TABLE IS NOT GROUNDED TO METALLIC SURFACE



102

KING TUT'S CHAIR INSIDE A FARADAY CAGE



103

SLED BED WITH COWS AND SOLAR DISKS

In ancient reliefs, papyrus, and tomb paintings the person depicted would sit ungrounded on the chair inside the Faraday cage with the door closed. His feet would be placed on a wooden block so his body would not be grounded. He would be able to use his body as a capacitor, and add the additional energy from the hands of an attendant, also inside the chamber, to capture the charge in his body. He could then discharge the electricity at will.

No. 101 Faraday cages are easy to make. I made my own. It's a simple rectangular design. The wood frame is covered with ordinary tin foil inside and out. I could have used metal screen wire that would have worked the same. Then I installed a large pair of doors. I placed a mannequin inside for the visual effect of a human lying on a simple bed that was not grounded to the Earth. The doors would normally be closed during the electrification process.

No. 102 Replica of Tutankhamen's chair, purchased from the Toscano company, that has been placed inside the homemade Faraday cage. This mockup is typical of many examples that appear on Egyptian wall paintings.

No. 103 An example of typical Egyptian sled beds designed to go inside the chambers. They have black painted wooden bases. The gold on the beds would not touch the gold metal inside the chamber. A person lying on one of the sled beds, or sitting on a special chair inside the chamber, would not be grounded. They would be in a position to become a human capacitor capable of increasing their stored electrical charge. In the ancient papyrus, reliefs, and tomb paintings the pharaoh would be seated on the chair inside the Faraday cage with the door closed. In this way he would be able to use his body as a capacitor capturing the static electricity that had been created inside the chamber. He could then discharge this built up energy at will.



OSTRICH FEATHER

104



ANCIENT EGYPTIAN OSTRICH FEATHERS

105



106

THE ACTUAL PROCEDURE IS ENGRAVED ON THE TOOL THAT HOLDS THE OSTRICH FEATHERS

No. 104 Photo of an ostrich feather. I experimented with these feathers to cleanse and clear the inside of the homemade chamber shown previously with the mannequin inside in No. 105.

No. 105 A real ancient Egyptian object with multiple ostrich feathers and a carved, wooden handle. (British Museum Room 61). Notice the pattern of the feathers. Patent No. 3095593 states “ The invention provides improvement over the prior art devices in that the individual feathers are arranged in a manner to create static electricity, building a negative charge of electrons, which attracts dust to the feathers.” Note that the feathers in the picture are arranged in a special pattern.

No. 106 Carved base of an ancient Egyptian ostrich feather holder, although the feathers are missing. The carving depicts the procedure taking place inside a ceremonial chamber (Faraday Cage), another smoking gun.



SINGLE OSTRICH FEATHER IS HELD BY PERSON
OUTSIDE OF THE CEREMONIAL CHAMBER



CLEARING TECHNIQUE WITH OSTRICH FEATHER

No. 107 Ostrich feathers appear in most reliefs and drawings of the ceremonial chambers. The person holding the feather is always standing outside the chamber with their arm extending inside. The figures hold one or two ostrich feathers. Keep in mind that the outlined shape the pharaoh or god occupies indicates that they are inside of a chamber. The size of the chamber seems to be adjusted to the activities that take place inside.

I believe they are preparing the inside of the chamber, removing any residual static electricity or impurities, and making it neutral and clean in preparation for the procedure. The feathers' unique properties attract any residual static electricity present in the chamber. American Indians use feathers in dances and ceremonies to cleanse and neutralize the immediate areas. These ceremonies are performed in many cultures around the world past and present.

Ostrich feathers have unique properties. A patent that was issued in the 1930s (patent No. 3095593) claims the ostrich feather duster can be arranged to create a static electrical charge that in turn also attracts static electricity and dust. The patent stated "It is therefore an object of this invention to provide a feather duster which creates a static electrical charge to enhance its dust collecting properties." A patent is good evidence to support the unique properties of ostrich feathers.

Moving the feathers inside the chamber, brushing against the walls, ceiling, and floors creates a charge imbalance. The residual static electricity in the form of electrons would be attracted to the moving feathers and could then be discharged outside the chamber. Moving the feathers around inside the gold chamber is similar to sterilizing tools preparing for a scientific procedure.

No. 108 The author is demonstrating the use of an ostrich feather to purify, cleanse, and neutralize the inside of the Faraday cage. After the chamber and its occupants have been cleared of any residual static electricity, the procedures could begin.



HANDS IN POWER POSITION

109



OSIRIS LYING ON A SLED BED

110



MANNEQUIN SHOWING PLACEMENT OF SOLID GOLD ELECTRODES

111

No. 109 Hands in the power position inside the Faraday cage. Almost every painting, relief, or statue shows a person standing or kneeling with both hands up and facing away from his or her body. The palms are always pointed toward someone. Common sense suggests that a very important message is contained in these depictions that involve the hands. This was discussed in Chapter 3.

No. 110 A figure is lying on sled bed, but he seems to be above the bed as if slightly levitated. Note the attendant standing on the right with hands in the power position.

No. 111 A life-size mannequin with gold-covered foil on the toes, fingertips, and nipples. I placed these items on the body of the mannequin to illustrate the written explanation. To send an electrical charge to the testicles you would go through the nipples, which are part of the erogenous zones of the male human body. This idea is supported by Chinese acupuncture charts that show over 400 locations on the human body that could become electrical “hook up” points. A piece of solid gold would be placed on one of these acupuncture points, and then a measured amount of electricity would be sent to a specific part of the body that needed an electrical boost. We now know that humans are electrical beings. I believe that the electric ancient Egyptians understood the electrical properties of the body. With electricity they could have re-tuned the electrical grid present in the human body as a form of electrical healing.

No. 112 The tomb paintings show people with palms up directing energy. In order to build up the electrical potential they would have to first vigorously rub their hands together. If they were standing on a block of wood, their bodies would be building up more electrical charge. If they were wearing a leopard skin robe, like the Sem priests wore, and stroking it with their hands, a powerful discharge of electricity could be built up to use when necessary.

No. 113 A close-up example that shows how a build up of electricity in the human body could be discharged onto the metal electrodes that have been placed on the toes, thereby stimulating the toes with static electricity and sending the current directly to the brain.

No. 114 Example of sending human-created static electricity into two metal conductors that have been placed on reclining person’s nipples. Using the acupuncture pathways would direct this electricity to the testicles, “amp” up the sperm. Remember, the god-pharaoh is suspended in an electrically-neutral zone. This is a very unusual situation for a human body.

No. 115 In this drawing from a tomb painting a figure is lying on a sled bed. He appears to be outfitted with special apparatus that could be part of the procedure. The god Anubis appears to be touching parts of his body.



112

RUBBING HANDS TOGETHER



113

DISCHARGING ELECTRICITY THROUGH THE FINGERS



114

DIRECTING ELECTRICAL CURRENT
TO GOLD NIPPLE COVERS



115

GOD ANUBIS FROM A WALL PAINTING IN
THE TOMB OF THE NOBLES



No. 116 Solid gold eyelid covers. All of the above items were found in the funeral possessions of pharaohs. If a person were inside a gold-covered chamber, not touching the inside, with feet off the floor and not grounded, these gold items would be ideal for electrical experiments to transfer electrical currents through the human body.

No. 117 Solid gold tongue cover that could be used to refresh and retune the senses.

No. 118 Actual solid gold nipple covers that I believe the ancient Egyptians used to “amp up” the electrical charge in the god or pharaoh’s sperm. When

the body was suspended in the so-called ceremonial chamber attendants could transfer electrical charges to different parts of the body. I have read there are seventy-five different procedures for placing these gold objects on the human body. These involve touching the mouth, eyes, ears, nose, and other parts of the body. The ancient Egyptians also used different ritual instruments, including a knife blade that was usually made of meteoric iron, which would have magnetic properties, and was probably not used as a knife even though it looks like one.

Pure gold is one of the best electrical conductors for transferring electrical current, so these solid gold devices had a special purpose. Gold eye covers would allow a small electrical current to go directly to the brain. Perhaps this could also re-tune or re-energize the nervous system and enhance healing. Ed Leedskalnin described how he connected wires from his tongue to his feet, which allowed him to see tiny “lightning” in his eyes. Many battery-operated devices are on the market today that send electrical impulses through the human body to alleviate pain. Copper-infused clothing has been shown to work. Copper bracelets have been used for many years, and we know that copper is an excellent surface conductor.



119

BODY WITH GOLD FOIL ELECTRODES IN PLACE ON NIPPLES AND EYE LIDS



GOLD FOIL-COVERED FINGER TIPS IN PLACE

120



GOLD FOIL-COVERED TOES IN PLACE

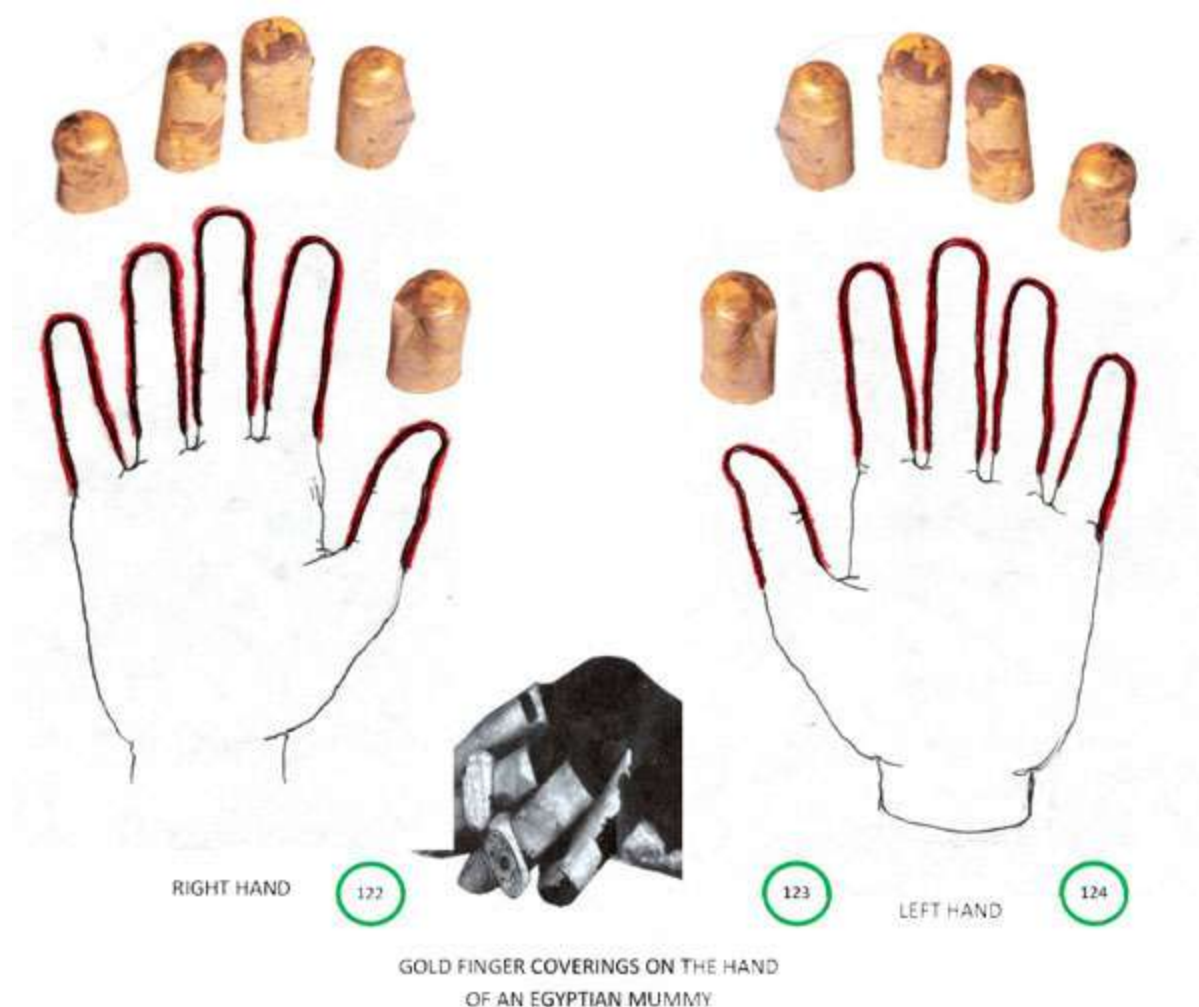
121

I realize the concept of passing electricity through the human body for specific purposes, or to enhance various parts of the body, is not new. The Chinese, who have used acupuncture for thousands of years to send electrical currents through the body, have mapped the entire system of electrical pathways of the human body. I believe the ancient Egyptians used these same pathways, but their method of creating and sending electricity was different. To create a visual image of this concept, I placed metal foil on a mannequin's nipples, fingers and toes.

No. 119 This close-up view of a mannequin demonstrates the placement of the gold nipple pieces on the human body. If an attendant was electrically

charged, and touched the gold piece on the nipple, the electrical charge would stimulate the testicles based on acupuncture meridians. (See No. 46). I believe this stimulation would amp up the electricity of the already electrically charged sperm. This would take place inside the human body at an optimum time so the pharaoh would be prepared to perform his ceremonial duties and ejaculate the electrified sperm at the appointed time. This is my major thesis, which will be explained in detail in Chapter 10.

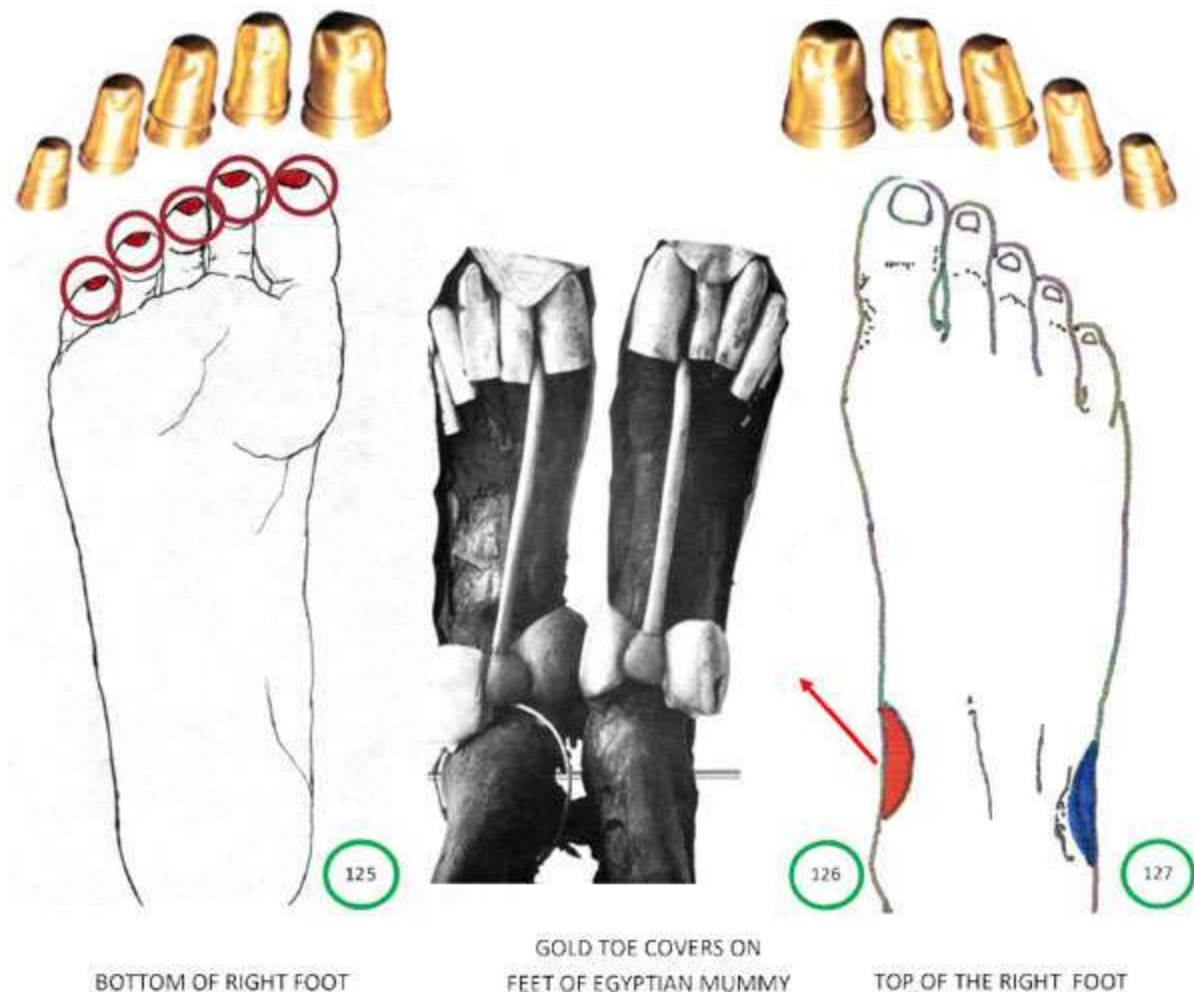
Nos. 120 & 121 Gold foil covering the finger tips and toes. According to acupuncture and reflexology charts, all around the outside of the fingers and the tips of the toes contain direct links to the brain.



No. 122 The red outlined areas show the parts of the hand—the fingers—that are triggered in acupressure procedures. Based on acupuncture maps, the areas around the outside of the fingers and thumbs represent pathways to the brain. To send electricity to the brain these points on the fingers would be stimulated with electricity from an outside source that would touch the ancient Egyptian gold-covered fingertips, which act as electrodes, with an electrically charged scepter or electrically charged hands. The electrical charge can vary depending on the requirements of the procedure.

No. 123 The placement of gold-covered fingertips on a mummy's hands. Traditional Chinese medicine stimulates the flow of energy through points and channels in the body's energy network. Reflexology, acupuncture, and massage have origins in Chinese medicine and use these pressure points as channels for healing. Chinese medicine was practiced four thousand years ago, contemporary with the Middle Period of ancient Egyptian history.

No. 124 This shows that the left hand is the same as the right.



No. 125 Based on reflexology charts, the little red spots at the tips of toes (inside red circles) on illustration of the right foot above, show how these spots on the toes are linked to the brain. When these spots are stimulated the energy pathways to the brain are also stimulated.

No. 126 Gold toe covers and solid gold sandals that appeared on an ancient Egyptian mummy. Why cover the toes with such uncomfortable gold sandals unless you were transferring electrical current through the human body? You can see how the toe covers fit on the pharaoh's foot. A complete set of toe covers, one for each toe, on both feet. If a person wore gold sandals, with gold toe covers, and was standing on the Earth, electricity would pass through their body more rapidly.

No. 127 Top view of a right foot that shows the area, according to reflexology, that connects to the sexual organs; vagina, penis, and testicles (highlighted in red), and on the right side of the foot, marked in blue, is the area that connects to the prostate gland and the uterus. Note how the large metallic portion of the gold sandals, shown in No. 126, touch the ankles and could be putting pressure on those same areas. (See red arrow). Those sandals were not designed for walking as they would rub painfully on the skin.



SOLID GOLD SANDALS 18TH DYNASTY

128



129

SOLID GOLD SANDALS FROM 1045 BCE

If you really want to be grounded to the Earth, wear metal shoes. An electric current could pass directly from the Earth through metal shoes, through the body, and then be directed to something else, or even captured.

No. 128 Solid gold sandals used in the 18th Dynasty. This footwear would not be comfortable to wear. Funerary remains show that pharaohs also had comfortable leather sandals, so the gold sandals had to have a special purpose. This golden footwear was likely worn at special ceremonies, and

that makes sense. I believe the purpose of the gold sandals was to allow a steady flow of electrical current through the human body. Science now knows that the human body contains gold. The highest concentration is around the heart, however there is also gold in the blood as well as in the finger and toenails. Having a concentration of gold in the fingers and toes could enhance the electrical potential of the pathway to the brain by using the gold finger and toe covers as electrodes as shown on the previous page.

No. 129 Another example of solid gold sandals from a different dynasty in Egyptian history.

I always found it strange that all of the dead pharaoh's possessions were buried with him—jewelry, furniture, and clothes. It would seem more natural that family or friends would receive some of these items. I believe it was because most of the procedures required the energy of the person operating the tools, and these tools and personal possessions would not work properly if used by someone else. Each pharaoh's tools were made specifically for that individual and had their energetic blueprint. They would not be of any value to any other person—except for the gold. Unfortunately, it appears that many Egyptian artifacts were melted down so no one could tell where the gold came from originally. If you were caught with any of the possessions of the pharaohs, or were thought to be a grave robber, the penalty was a painful death. Common sense says many treasures from ancient Egypt have been transformed into something else.

Many ancient Egyptian artifacts have been disbursed around the world. Every major museum has some sort of Egyptian display, and there are some incredible private collections. What a shame that researchers don't have access to these artifacts to help us better understand this ancient civilization and unravel more of the unsolved mysteries.



No. 130 Shows a most interesting small gold-covered “ceremonial chamber,” almost like a model of a larger version. Heavy gold foil covers the inside, and there is a black, removable wooden base with a gold-covered tall back similar to a stele. Numerous hieroglyphics cover the back of the removable object.

No. 131 When we examine the black painted wooden base we see indentations that are shaped like a pair of feet that are engraved into the wood. If a person stood on the wooden base, in the spot where the shoe shapes had been carved into the wood, they would not be grounded. This chamber would act in the same manner as a Faraday cage, and the body would be in a position to receive electrical stimulation. The wooden base, with foot-shaped indentations, is a huge clue, showing exactly where to

stand inside the chamber. The footprints are far enough away from the gold-covered stele-shaped back piece that is attached to the wooden block. The person inside the chamber would not want to touch the gold-covered stele unless they wanted to receive an electrical charge.

The gold-covered stele does not touch the metal floor. It is embedded in the wooden base and could itself be electrically charged. It appears that this gold-covered chamber has a specific purpose. The wooden block with footprints is a part of the chamber, and this allows the chamber to function as a Faraday cage.



NAKED MAN INSIDE CHAMBER
(FARADAY CAGE)



GOD PTAH WITH STAFF INSIDE CHAMBER
(FARADAY CAGE)

Throughout Egypt, in wall paintings and carvings, people are shown inside what Egyptologists refer to as “ceremonial chambers.” Why place someone inside a rectangular structure with unique properties unless there was a specific purpose? It would have been just as easy to show them standing or seated on a chair or throne. Since these enclosures have marked similarity to Faraday cages, it seems likely that their purpose was connected to electricity in some manner.

No. 132 Ceremonial chambers in paintings, carvings, and reliefs are always shown as an outline of the chamber with a person inside. Many such examples of these chambers exist. This one is similar to the smaller version on the previous page. A naked person is just standing there. What could he be doing?

No. 133 This is a relief of the Egyptian god Ptah that appears on a temple wall at Kom Ombu. He is elevated inside of what looks like a Faraday cage, and he is wearing a skull cap. His feet are not touching the floor of the enclosure, and his clothing is an unusual one-piece garment. He holds a long rod in his hands that could have electrical capabilities. It appears that he has been prepared to receive a major electrical charge.



OSIRIS INSIDE CEREMONIAL CHAMBER (FARADAY CAGE)
ENGRAVED ON PYRAMIDION OF AMENHOTEP-HUY (RED CIRCLE)



EACH SIDE REPRESENTS ONE OF FOUR SEASONS

No. 134 The top of the pyramid capstone shows the outline of a walk-in chamber with the god Osiris standing inside (inside red circle).

Nos. 135, 136, 137, and 138 Four different versions of a similar scene. Examining these four illustrations closely shows that each one includes an outline of the chamber with a figure inside, but each one is different. The capstone of a pyramid seems to be the most important and was a separate piece made from a different material. I believe that each one of the four sides represents a season in nature and therefore signifies the importance of timing and was a permanent reminder of the four seasons that Earth experiences each year.

CHAPTER 7

BATTERIES AND OTHER ELECTRICAL DEVICES





An object called the “Bagdad Battery” was discovered in 1936 in a two-thousand-year-old village close to Baghdad, Iraq by workers who were excavating a site in the area. Wilhelm Konig, an assistant at the National Museum of Iraq in the 1930s, authored a paper in 1939 offering the hypothesis that these batteries may have formed a galvanic cell, perhaps used for electroplating gold onto silver objects.

Archeologists are baffled that some ancient civilizations left electroplated metal artifacts. Electroplating is a process that uses electric current to coat a relatively mundane metal, such as copper, with a thin layer of another more precious metal, such as gold or silver. Archeologists have assumed that ancient people did not have knowledge of electricity. Yet, the electroplated metal artifacts exist, proving that some degree of electricity also existed in ancient Egypt. Many experiments have been conducted to see if the Bagdad battery really works. Early experiments, using freshly squeezed grape juice as an electrolyte, obtained the best results.

No. 139 Shows a small terracotta vessel. Inside the vessel was a copper tube (No. 140) measuring one inch wide by four inches tall, that had been soldered to a copper cap on the bottom. The bottom was sealed with an asphalt like substance. A small iron rod (No. 141) penetrated the top of the vessel and was secured with the asphalt like material. Many similar vessels were found in the area along with thin copper and iron rods, which could have been used to hook the batteries together in series to increase a quantity and flow of electricity.

No. 140 A hollow copper tube that was stabilized in the interior of the vessel.

No. 141 The heavily-corroded iron rod that penetrates the top of the vessel, which is how the electrical current was removed.

No. 142 A drawing of a completely assembled Baghdad battery.



ANCIENT EGYPTIAN POTTERY



POTTERY JARS AND LIDS FOUND IN KING TUT'S TOMB
THAT COULD BE USED AS BATTERIES



No. 143 The Egyptians had pottery and tools that fit the profile of a Baghdad battery. This object has been identified as a model of a grain storage area from Middle Kingdom Egypt, 11th Dynasty, circa 2000 BCE. Whoever discovered this small 10 x 20 inch clay artifact thought it was a place to store grain since some grain storage buildings looked similar. I think it looks more like Baghdad batteries that could be hooked up in series to generate much larger voltage. I began looking for other vessels that could act as batteries.

No. 144 A box of small pottery jars were found in King Tutankhamen's tomb with his personal possessions.

No. 145 Similar terracotta pottery found in excavations in Abydos, Egypt.

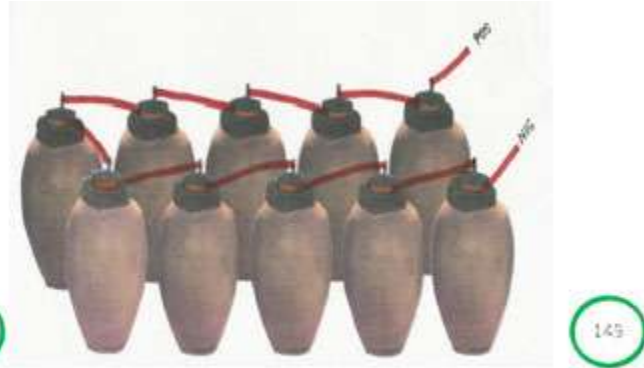
No. 146 The Baghdad battery is very controversial. Some skeptical scientists doubt that it is a chemical battery, which is its accurate description. Since its discovery in 1936 many scientists and experimenters

have made replicas using the same materials and have had varying results. They also did not properly document their results.

No. 147 Numerous interior battery parts were found.



DEMONSTRATING ELECTRICAL CHARGE
FROM A BAGHDAD BATTERY



COLLECTION OF BAGHDAD BATTERIES
HOOKED UP IN SERIES

Batteries and capacitors seem similar as they both store and release electrical energy. Batteries store energy in a chemical form and the energy is released slowly as it is converted to electrical energy. Capacitors require electric plates that are separated by a non-conductive material. They capture and store their energy as electricity and therefore the release is faster.

No. 148 Baghdad Battery in operation with an electrolyte of grape juice. The electrical device shows an electrical charge of less than one volt, but there is a measureable electrical current. On March 23, 2005, on the 29th episode of Myth Busters, Does It Work Or Not?, they created ten handmade replicas using the same materials as the original artifacts. Lemon juice was used as the electrolyte to activate the electro-chemical reaction between the copper tube and the iron core. A single battery registered below one volt. When ten replica batteries were hooked up in series, they generated four volts of continuous electricity. If more batteries were hooked up in series, the voltage rose proportionally.

No. 149 For example, fifty batteries could be connected in a series to create higher voltage. Each battery added would increase the voltage. The Egyptians had larger versions of the same type of electro-chemical batteries.

After the invention of machines that generated static electricity at the end of the 17th century, a means to store the electricity was required. In 1746 Pieter Van Musschenbroek, a Dutch scientist, created a way to capture and store the electricity so it could be used at a later time, or in a different location. He called this device a Leyden Jar. It was also used as a capacitor, which meant a quantity of electricity could be stored inside the jar that could be released at one time, creating a large electrical charge.

There are different types of capacitors that are much larger and of a different design than the jar type. There is the box type that is usually a very ornate design, similar to the Ark of the Covenant, spoken of in the Bible. Inside the box capacitor there are two terminals that connect to two metal plates that are separated by non-conducting materials. Ancient Egyptians had portable capacitors such as the one pictured of Anubis in illustration No 182. The main body of the rectangular box is made of wood, a non-conductor of electricity. The wood is covered inside and out with gold foil, which is one of the best conductors of electricity. Also present are silver and quartz, which are also great conductors. In addition, the lining contains stucco and tar, both of which are non-conductors. All of the components are present to create a powerful capacitor capable of producing a large surge of electricity.



150

A TYPICAL LEYDEN JAR



151

GOLD CHAIN FROM ANCIENT EGYPT



152

SOLID GOLD HOLLOW TUBE AMULETS FROM ANCIENT EGYPT

No. 150 A typical Leyden Jar, which starts with a vessel or container; a variety of sizes could be used. The inside and outside would be lined with metal foil. A special lid with a hole in the center is required so that a tube or

chain can be inserted through the hole, allowing the chain to hang inside the jar or vessel. Some versions use foil on the outside only.

No. 151 Gold chain from ancient Egypt. This long chain is very flexible and note the two ends have stationary rings that could be hooked to something.

No. 152 A collection of hollow tubes made of pure gold of unknown use. They are referred to as “talismans.” There were different sizes, and all of these were found in the funeral possessions of the pharaohs—any one could be used as part of a Leyden Jar or another electrical device.



VARIOUS SIZES OF CALCITE POTS

153



CALCITE POT 1479 BCE
TEL ALMARNA

154



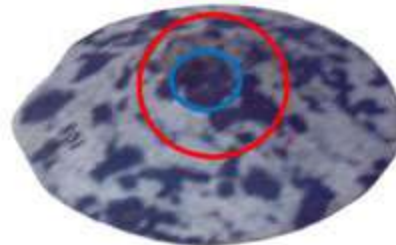
VARIOUS SIZES OF LIDS
WITH HOLES IN CENTERS

155



GRANITE POTS WITH MATCHING GRANITE
LIDS WITH HOLES IN CENTER

157



ANCIENT EGYPTIAN LID WITH HOLE IN CENTER

156



LID WITH HOLE IN CENTER

158

No. 153 The ancient Egyptians had many shapes and sizes of vessels made from different materials. Any one could be outfitted as a Leyden Jar.

No. 154 Calcite jar that is 3500 years old. In order for the Leyden Jar to work, a lid with a hole in the middle is required where the gold chain could be inserted into the vessel.

No. 155 Many lids with holes in the center; any one could be used as part of a Leyden Jar.

No. 156 Granite lid with a hole in the center (blue circle inside red circle).

No. 157 Two vessels with matching lids that have holes in the center (inside red circles). I think it would be unusual to make a lid with a hole in the middle unless it had a special purpose. I believe the ancient Egyptians made and used Leyden Jars to store potential energy and transport it to any location or event where electricity would be required.

No. 158 A Terracotta lid that has a hole in the center.



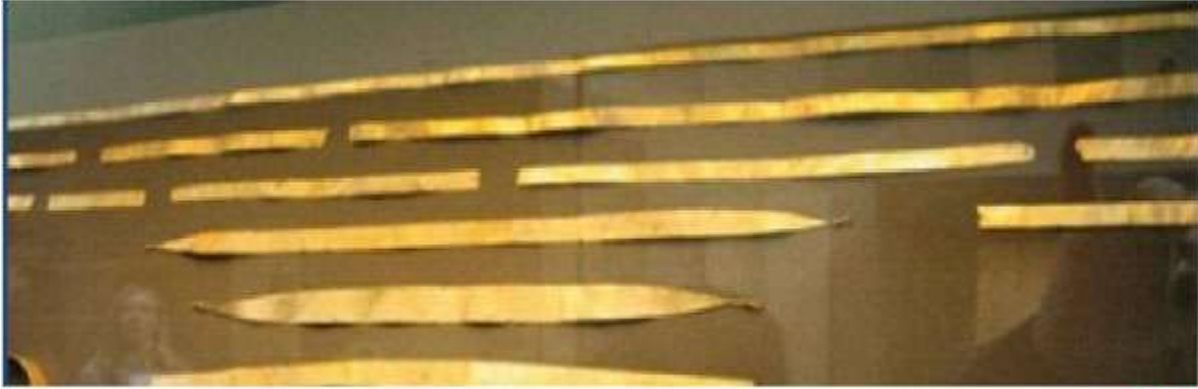
159

BRACELETS OF QUEEN HETEPHERES 1230 BCE GIZA (5G)



160

17TH CENTURY VOLTAIC PILE BATTERY



COLLECTION OF VERY THIN SOLID GOLD RANDOM STRIPS (BRITISH MUSEUM)

161

No. 159 A set of twenty silver so-called bracelets belonging to Queen Hetepheres that were found in a gold foil-lined box. There are two sets of identical, hollow silver tubes. Each stack has a graduated size of hollow silver tubes, each inlaid with semi-precious stones: turquoise, carnelian, lapis lazuli, and jasper. There are no clasps or openings to use as bracelets. The spindle has been made cone-shaped to allow for the graduated sizes. The stacked tubes have a special secure place inside a gold foil-lined box. If you placed salt-water-soaked papyrus between each of the round tubes, or some other material between the disks, and attached some of the solid gold strips as seen in No. 161, this would be a version of a voltaic pile that would generate energy that could be stored in Leyden Jars.

No. 160 Example of a voltaic pile (British Museum) first discovered in 1800 by Alessandro Volta from Italy. By stacking a tower of alternating disks of zinc and silver, and using a heavy paper soaked in salt water between the disks, these bands allow the electricity to flow out and be used. The disks create a flow of electrical current. The current does not run for long periods of time, but when it does the energy generated could be stored in the Leyden Jar and used at a later time.

No. 161 Photograph taken in the British Museum of ancient Egyptian solid gold, thin strips of “unknown use.” They would work very well with the voltaic pile battery as shown in No. 160.



No. 162 Solid copper ingots, about ten inches long, found in ancient Egypt during excavations. They would be ideal as electrodes for batteries.

No. 163 Copper ingots in the shape of a tanned ox hide. These heavy copper ox hide shapes came in many sizes from four inches in length to two feet in length. Any of the sizes would work well as an electrode in a battery. The size of the battery could be adjusted to fit the electrode size.

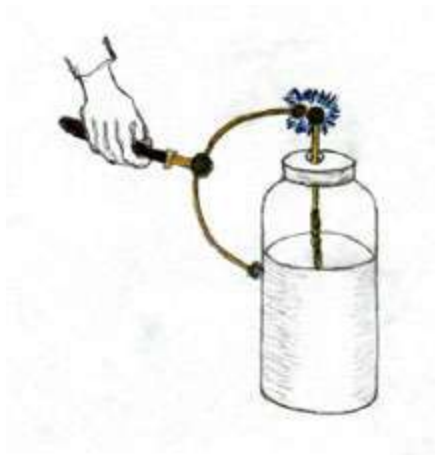
No. 164 Various ancient corroded iron and copper rods that could be used as electrodes or lightning rods.

Plenty of physical evidence remains from past civilizations, enough so we can piece things together, and by experimenting we can do many different

things with electricity. I believe the ancients could also do these things, and since electrodes and battery terminals are made of metal and had value, I believe that many pieces of the puzzle were stolen, melted down, and used for other purposes.



HEAVILY CORRODED IRON AND COPPER RODS.



165

REMOVING STATIC ELECTRICITY
FROM LEYDEN JAR



166

TYPICAL LEYDEN JARS



167

MARTIN VAN MARUM'S
ELECTROSTATIC GENERATOR 1784
TEYLER'S MUSEUM, HAARLEM THE NETHERLANDS



168

NOTE: HOOK ON THE END OF HIS STAFF

No. 165 Shows how to remove stored electricity and use it for other purposes. Notice the special hand tool that is needed to retrieve the stored energy.

No. 166 Typical Leyden Jars filled with stored energy that are ready to be used.

No. 167 In the late 17th century it was possible to go to the local electrical supply store and purchase a bottle of electricity to take home. The old photo shows vessels being filled with electricity that were used to run electrical motors and other primitive electrical devices for short periods of time. (Photo courtesy of Teyler's Museum).

No. 168 A similar shape on the end of the rod held in the Egyptian god Seth's left hand (inside red oval). The rod with the hook could be the means to transfer or receive electricity. His right hand appears to be pointing to the Pole Star at the end of the Little Dipper in the constellation of Ursa Minor. The significance of the Pole Star will be discussed in Chapter 8.



PHARAOH'S CROOK AND FLAIL



DEVICE FOR REMOVING STATIC ELECTRICITY

No. 169 Pharaoh's crook and flail. I have read that the crook has a metal core and is hammered from a meteorite. Tutankhamen's Crook and Flail were on display in the Cairo Museum in 1978. I carefully studied the details. Near the bottom of the handle, parts of the core were exposed. Parts of the stone lapis lazuli were broken and missing. I could see the square metal core, and when I looked closer, I could see tiny metal filings of magnetite standing on end that were attached to the metal core. The core of

the crook is magnetized which could give it the ability to affect magnetic fields. The almost closed hook end at the top of the rod could be used to create an electromagnetic field. The flail could be used to detect and attract magnetic or other fields. Three single strands that hang from the top, when held properly, could detect or be attracted to invisible lines of force.

No. 170 A device to remove electricity from the Leyden Jar; notice how the curved ends resemble a pair of horns.

Nos. 171 and 172 More examples of items that could store energy. These wooden containers are covered with heavy gold foil.



171

GOLD-COVERED WOODEN CONTAINER
INSCRIBED WITH THE NAME OF RAMSES II



172

ANOTHER EXAMPLE OF A
GOLD-COVERED WOODEN CONTAINER



173

TOMB OF SENNEJEM NOTE CIRCLED VESSEL (SG)



174

ENLARGED VIEW OF SMOOTH-EDGED VESSEL (SG)



175

HORUS AND OSIRIS IN TOMB
OF TWOURET & SETNAKHE (SG)



176

ENLARGED VIEW OF JAGGED-EDGED
ELECTRIFIED VESSEL (SG)

No. 173 Wall painting from the tomb of Sennedjem. He is holding his crook and flail and standing off the ground. A plain vessel with a lotus blossom on the top is sitting on a pedestal stand in front of him (inside red oval).

No. 174 An enlargement of the vessel on the pedestal stand. Note that the area around the vessel is “plain” or smooth-edged.

No. 175 A similar looking vessel, sitting on a pedestal stand (inside red oval), but the outside of the vessel has jagged lines indicating that it is electrified.

No. 176 An enlargement of this electrified vessel. Note the mostly blue jagged lines around the outside, except for the lotus blossom at the top. I believe the jagged edges indicate that the vessel is electrically charged and ready for use. The flower on the top could be heated to release its special properties. The difference in the vessels is the presence of the jagged lines.



TOMB OF QUEEN PREHIRWENEMEF: NOTE CIRCLED
OBJECT (BATTERY CAPACITOR) (SG)

177



CIRCLED OBJECT APPEARS TO BE RADIATING
(BATTERY CAPACITOR IN OPERATION)

178

Many images exist of vessels, or stacks of items, that are contrasted by having either smooth or jagged edges. It seems strange that the same theme would be repeated many times showing only this difference. The jagged edges are clearly communicating something different. I have concluded that the jagged edges are communicating that the vessels, or stacks of items, are in an electrified state. This is an excellent way to show a different state and to communicate a state of electrification. When a stack of items on a table

has a cloak of jagged edges over the top, I think the whole stack has been electrified.

What's included in the stack of items, on what I have called a "transforming table," represents base elements and stellar symbols. For example, the hind leg of an ox was the ancient Egyptian glyph or symbol for what we call the Big Dipper in the constellation of Ursa Major. Many examples of transforming tables show this symbol and the literal interpretation that it is the hind leg of an ox is accepted by Egyptologists. I believe this symbol relates instead to stellar timing. I hope to identify these items and constellations in further research. The items that always appear on the bottom of the stack bear remarkable similarity to magnified images of atomic structure that will be discussed in Chapter 9.

No. 177 The same shaped vessel sits on the pedestal (inside red circle). No jagged edge activity is apparent around the outside of the vessel.

No. 178 The same-shaped vessel sitting on a pedestal (inside red circle). Note the jagged edges around the outside of the vessel, showing it is electrically charged. I believe the ancient Egyptians' way of showing the presence of electric charge was to use the short, random, and jagged edges around the vessel indicating that it was electrified. Note the similarities in the shape of the tables in both of these examples.



DEVICE ON TRANSFORMING TABLE
(CAPACITOR) (SG)

179



SHABTI BOX 19TH DYNASTY CIRCLED OBJECT SEEMS
TO RADIATE ELECTRICITY (BATTERY CAPACITOR)

180

No. 179 In this tomb painting there is a vessel on what I call a transforming able. The vessel has “jagged” edges covering everything on the table (inside red circle). I believe these jagged edges represent that the battery-vessel is fully charged with energy. This vessel is similar to the one shown in No. 174. There is a blue lotus on top of the electrified vessel. If the blue lotus gave off vapors, after being heated by electricity, this could be part of the overall procedure.

No. 180 The painted shabti box. The same vessel as seen before on a pedestal stand with electrical sparks coming from it in the shape of blue, jagged edges (inside red circle). Photo taken at British Museum.

No. 181 Much speculation exists about what have been called the “Dendara lights.” I believe they were something like what we recognize as a light bulb. They would have required some form of electricity to operate. I would submit the idea that the Egyptians were able to create their own source of energy for a variety of purposes. I believe the hand-held djed pillar, made of gold (inside the red circle), was a capacitor capable of discharging electricity that could have been the power source that illuminated the Dendara “lamps.”



PHOTO OF WALL RELIEF OF DJED PILLAR AND "DENDARA LIGHTS" (SG)



PORTABLE CONTAINER WITH A FIGURE OF ANUBIS MADE OF WOOD AND COVERED WITH GOLD FOIL, LINED WITH STUCCO, TAR, GOLD LEAF, SILVER , QUARTZ AND OBSIDIAN FITS THE PROFILE OF A POWERFUL ELECTRICAL CAPACITOR

No. 182 The container with the figure of Anubis shown above is made of wood and covered with gold foil. It is also lined with stucco, tar, gold leaf, silver, quartz, and obsidian. These are all the necessary components, and this object fits the profile of a powerful capacitor. The materials used in this portable container are also listed at the positive and negative ends of the triboelectric series listed on page 30.

The larger the capacitor the higher the voltage storage and the more electrons that would be available to be discharged. Making these items bigger would make them capable of storing large amounts of energy that could be used to create high voltage discharges. There are many examples of large containers that I believe were used to create high voltage discharges. Notice the rounded front of the “sled” (in red circle) that is designed to be towed, or pulled along. There are many drawings of such containers being pulled to festivals by teams of men.



183

PORTABLE CAPACITOR WITH ANUBIS INSIDE CEREMONIAL CHAMBER (FARADAY CAGE)

No. 183 A drawing of an Anubis “ark” placed inside what we would call a Faraday cage. This could be a way to increase the electrical charge inside the protected cage. There are stories about the Ark of the Covenant as an electrical capacitor that could be dangerous as the electrical energy could be fatal due to the fact that the built-up energy could be released at one time. One story is related in the Bible in 2 Samuel (6:1-7) and 1 Chronicles (13:9-12) where Uzzah, a Levite, is killed by touching the Ark.

No. 184 An Egyptian version of an ark.

No. 185 An ancient Chinese version of an ark.



184

EGYPTIAN VERSION OF THE ARK OF THE COVENANT



185

CHINESE ARK OF THE COVENANT

CHAPTER 8

CELESTIAL TIMING: THE SECRET INGREDIENT



EGYPTIAN GOD OSIRIS



**ANALEMMA - THE SHAPE OF
THE PATHWAY OF THE SUN
(SIMULATED OVER THE KISOK
AT THE ISIS TEMPLE)**



ANALEMMA PHOTO TAKEN IN 1998-1999
JACK FISBURN (CC BY-SA 3.0)



186



FROM GREAT PALACE
AT TEL AMARNA

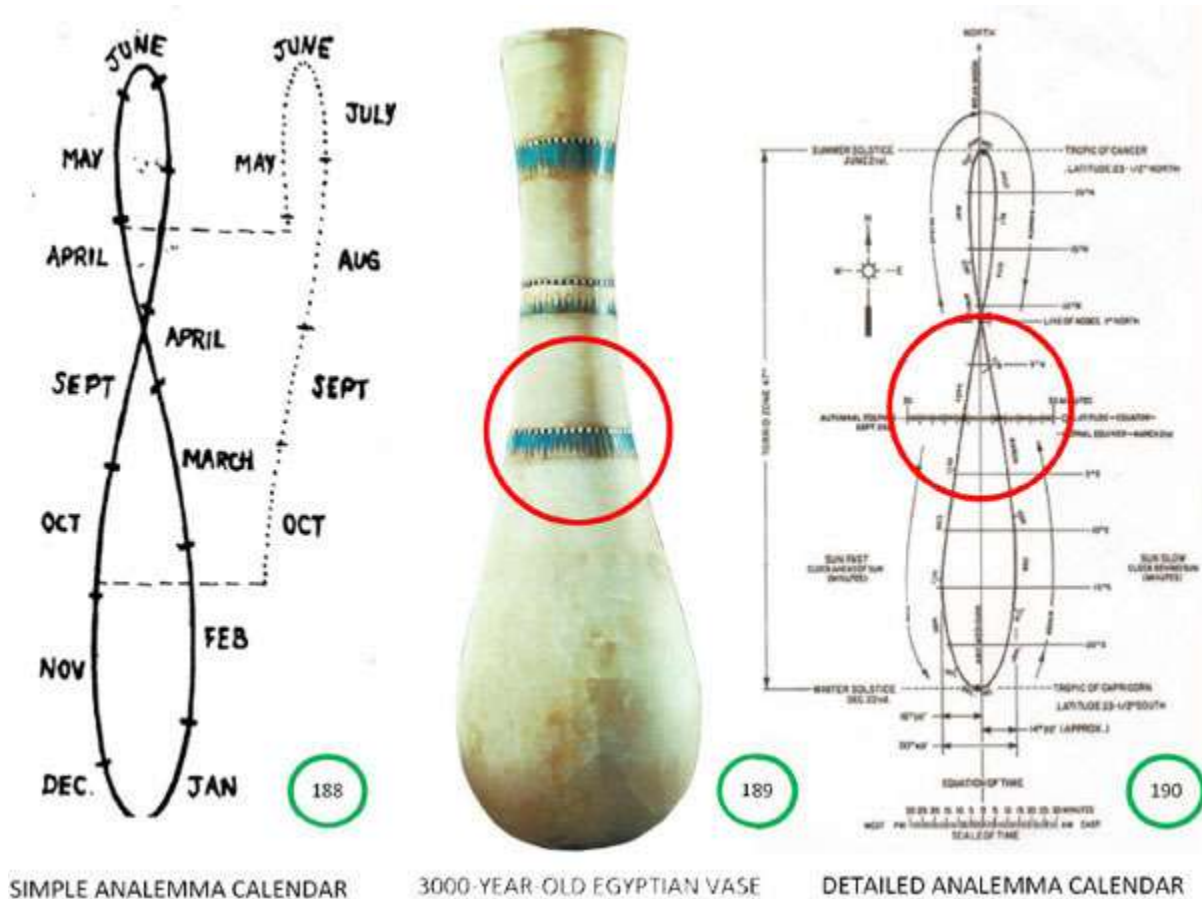
187

It seemed strange that images of Egyptian gods and pharaohs wore analemma-shaped crowns. The solar analemma is a graduated scale in the shape of the figure eight, indicating the Sun's declination every day of the year. The analemma is caused by Earth's irregular orbital speed and the 23 degree tilt of our axis. It takes one whole year to complete the pattern in the sky.

No. 186 Analemma photo taken by Jack Fishburn from his office window at Bell Labs in Murray Hill, New Jersey (1998-1999). It is possible to create an actual picture of an analemma by taking a photograph of the Sun at the same time in the same place every day for a year. This is our planet's pathway around the Sun created by Earth's non-consistent speed that is part of Kepler's law of planetary motion. Although this is invisible to the human eye, the ancient Egyptians were extraordinary sky watchers. I believe they knew about the apparent path of the Sun and its relative position in the sky. They could predict its movements, and recognized the most powerful times. The analemma is a very accurate system that shows the time of day and year, and includes mathematical formulas. The analemma is 100% predictable.

The god Osiris is pictured next to the time lapse photo of the analemma taken by Jack Fishburn. It seems obvious that the shape on the god's head is the same shape. Since the analemma shape is created by our Sun, and the ancients worshipped the Sun, I believe they were aware of the analemma pattern.

No. 187 The pharaoh Akhenaten and his queen are standing in the rays of the Sun with an analemma-shaped crown on his head. He has two small vessels, one in each hand. The round disk at the center, with radiating lines emerging from it, represents the Sun. The lines appear to be evenly spaced, and they expand in width as they grow in length. If a measurement was assigned for each space between the lines, it could very well be a time table. There could be time limits between ideal opportunities to obtain the pure energy needed from the Sun.



No. 188 A drawing of a simple analemma that is divided to represent different months. There are equal spaces in the overall shape that divide the months. The pattern is slowly formed every day, yielding an accurate and dependable calendar of Earth's solar year.

No. 189 An ancient Egyptian vase. It requires a special wooden cradle to prevent it from falling over since the bottom of the vase is rounded like an analemma. I think it is an everyday item the ancient Egyptians used to remind them of the analemma. Perhaps it was also used to mark special times of the year for special events. Notice how similar the overall shape of the vase is to the analemma.

No. 190 A detailed analemma calendar; much more information is available. More detail is evident, including the location of the analemma in the sky. The top of the analemma points north and automatically provides the other three directions for points of reference when viewed at the same place and time. The top of the analemma is the summer solstice, the longest day of the year in the northern hemisphere. The bottom of the analemma shows the shortest day of the year in the northern hemisphere. The center of the drawing shows the two equinoxes, the times (in red circle) in the same location as the equinox marker in No. 189 (in red circle). The vase and the diagram mark the exact center of the analemma.



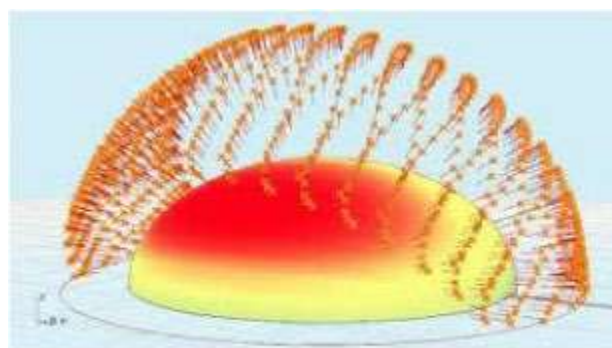
ED LEEDSKALNIN'S SOLAR CLOCK
WITH ANALEMMA PATTERNS

191



192

NOTE THE PERFECT ANALEMMA SHAPES



193

COMPUTER GENERATED ANALEMMA PATTERN

As mentioned in the introduction, in the early days of my research in 1980 I learned about a man in Homestead, Florida who claimed he had discovered how the ancient Egyptians and other ancient civilizations were able to cut and move megalithic stones to build their monuments. He not only claimed

that he could do it, he actually cut and erected mammoth stones, some weighing more than eighteen tons, and built what he called the Coral Castle.

Ed Leedskalnin was born in 1887 and died in 1951. This man lived during my lifetime. I've spent many days at the Coral Castle over a period of many years, trying to puzzle out how Ed Leedskalnin accomplished these remarkable feats. I spoke to some of his friends who insisted that Ed never revealed how he accomplished his construction and without assistance cut and shaped solid coral stones weighing many tons. More information on Ed Leedskalnin appears in Chapter 12.

No. 191 Ed Leedskalnin created what he called a solar clock and claimed that it was his most important tool. The photo shows the series of the analemma patterns. I am pointing to the shadow of a permanent marker (circled in red). The shadow of the marker travels around inside the circular bowl. I believe Ed used this analemma-tracking device to reveal the optimum time to use the energy of the Earth and Sun.

No. 192 The analemma pattern can be clearly seen in the bowl-shaped sundial.

No. 193 Computer-generated global pattern of analemma that appeared in an article demonstrates a mathematical pattern. (Astronomical function and date of the Taosi observatory, Jia Bi Wu, Mei Dong Chen, and Ci Yuan Liu et. al., College of Humanities, Donghua University, Shanghai, China / Institute for the History of Natural Science, Chinese Academy of Sciences, Beijing, China / National Time Service Center, Chinese Academy of Sciences, Xi'an, China), Science in China Series G: Physics, Mechanics and Astronomy, Jan 2009, Vol 52, Issue 1, pp. 151-158).



No. 194 An ancient sundial. Notice the half-bowl shape with permanent lines that are carved into the interior of the bowl. Although the analemma shapes are not marked on the inside of the half-circle bowl and are not apparent, the overall spacing is permanently marked. There is a horizontal line that crosses the center and is cut into the stone as a permanent marker. This could act as a reference point. You would have to know the shape of the analemma pattern system in order for this ancient sundial to work.

No. 195 Another example of an ancient Egyptian sundial that looks very similar to Ed Leedskalnin's solar clock. The spaces are evenly marked and extend from the round circle in the middle of the ancient Egyptian sundial (inside red circle). The analemma pattern would work well if placed over these evenly spaced lines that are cut into the half bowl shape. Unless you knew about the analemma shape, you would never know how this sun dial worked.

No. 196 A drawing of an ancient Egyptian hour glass. Hour glasses were used by many civilizations. I believe one important purpose was to determine how much time was available to optimize Earth's energy grid at

certain times. Secondly, to know the amount of time available to optimize a celestial event when the energy or influence of stars or planets were at their peak.

Shadows move quickly and it is important to be observant. If you need to calculate the shadow of a certain object you can predict its appearance or disappearance with a simple timing device like an hour glass, which was not originally set at one hour. The elapsed time could be made to last any amount of minutes or hours, depending on the time cycle desired.

I believe the ancient Egyptians used shadows as a main source of visible information to monitor timing and celestial events. Different objects cast shadows that constantly change. Hidden knowledge was easy to conceal. In his book *Mysteries of the Great Pyramid*, Peter Thompkins said the shadows cast by the Great Pyramid of Giza, across the Nile from Cairo, had major timing significance. Obelisks, totem poles, rock formations, and tall structures cast moving shadows. I believe ancient civilizations used this knowledge of time like a calendar.



197

PHOTOS OF SUN RAYS CARVED
IN SO-CALLED TOMB AT AMARNA



198

ANOTHER PHOTO OF SUN RAYS AT
AMARNA SHOWS EIGHT RAYS



199

LARGER PHOTO TAKEN AT ARMANA INSIDE WITH FIFTEEN RAYS

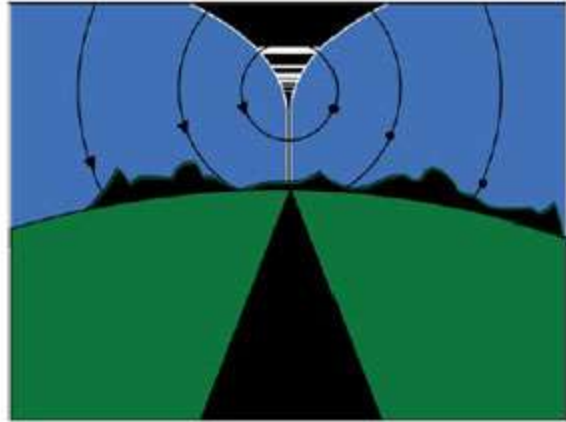
Nos. 197, 198, and 199 are photos I took inside what Egyptologists call tombs of nobles that were carved inside mountains at Amarna in Central Egypt. They represent sun rays coming down at different angles with

human-shaped hands at the bottom of each ray. Different arrangements of the sun rays appear in various locations and on separate reliefs. I think they represent different time frames when the Sun's energy was optimal for procedures of transformation.



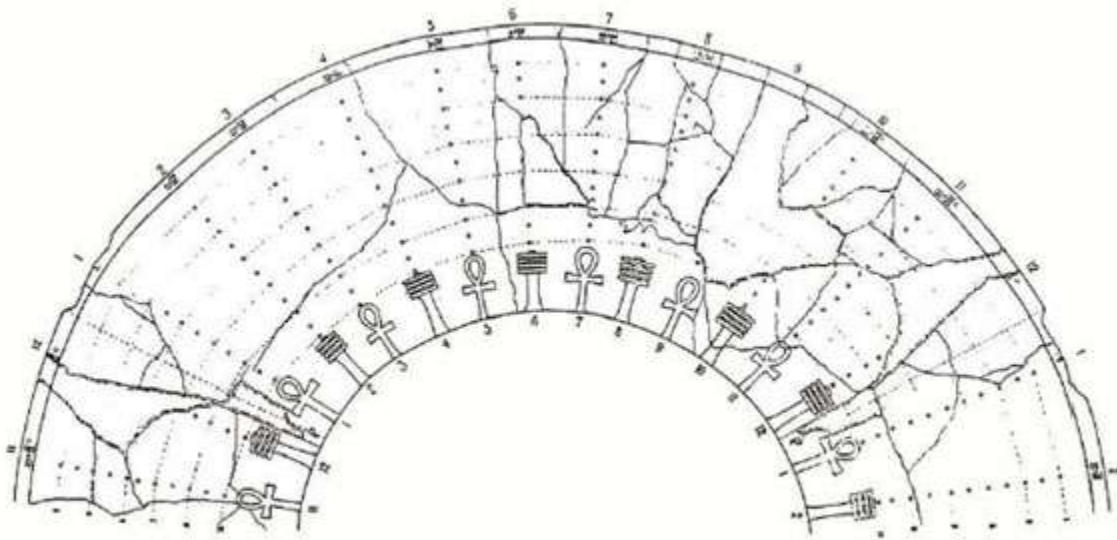
TIME-LAPSE PHOTO LOOKING NORTH AT
THE POLE STAR (P5)

200



DRAWING OF THE CIRCULAR PATTERN
WHEN WE FACE NORTH (KV)

201



ANCIENT EGYPT LAYOUT MAP FOR ANALEMMA PATTERN (SG)

202

Facing north in the northern hemisphere, you can view the north celestial pole. The Pole Star itself appears to be stationary (inside red circle), shifting

very slowly over many centuries and changing over millennia.

No. 200 A time-lapse photo, showing the rotation of the Earth. Each of the brightest stars near the North Pole creates a perfect circle as Earth rotates. The time lapse photo shows that the circles are perfectly round.

No. 201 Drawing of the same circular patterns as No. 200. The small black arrows show direction of rotation.

No. 202 Drawing of astronomical chart that shows what could be divisions of time (shown by dotted lines) for placement of an analemma pattern.



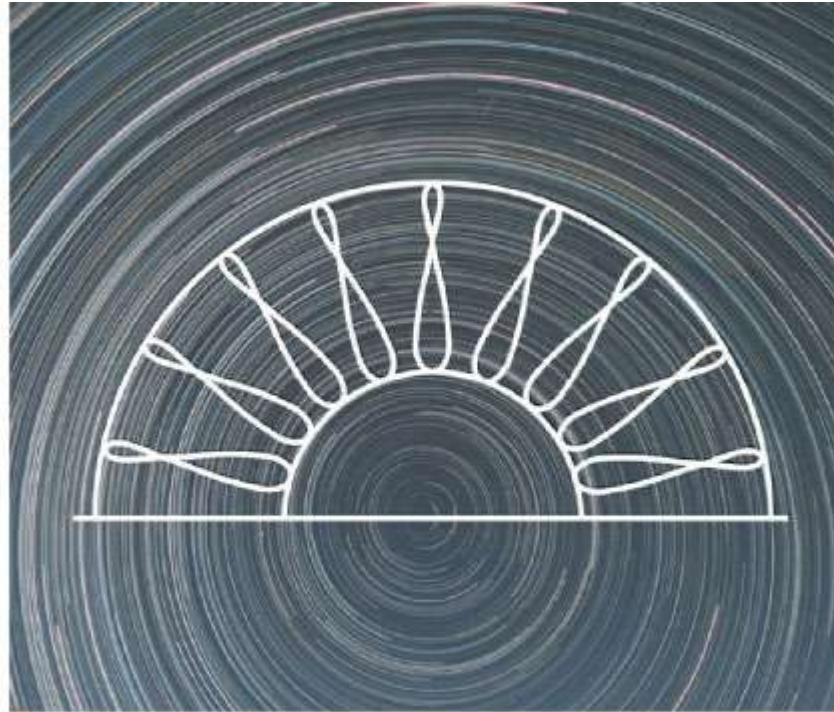
TIME-LAPSE PHOTO LOOKING NORTH AT THE POLE STAR (P5)

While facing north, and bisecting the circle with a white line, a horizon is created with approximately twelve hours of light and twelve hours of dark. The ancient Egyptians divided the sky in the same manner, giving the Sun three identities in the daytime and one in the underworld during what was called the Twelve Hours of Night.

Earth takes twenty-four hours to complete one rotation. The naked eye cannot detect this slow motion, but the time-lapse photo, which takes a picture every one or two minutes from the same location, shows this slow motion in an image.

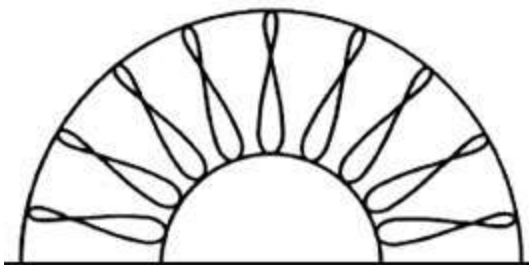
No. 203 Shows the motion that would be seen over a twenty-four hour period. The ancient Egyptians were avid sky watchers. The landscape of Egypt provides an excellent view of the horizon with which to view the shifting pattern of the bright stars through the year.

I believe that the Egyptians were well aware of how the Earth rotates on its axis, and they used a permanent reference point of the northern Pole Star and the other circumpolar stars. They believed this part of the sky was the destination of the pharaoh after death. They knew the heavens moved in an orderly and precise manner. Their sacred calendar, which was based on the rising of the star Sirius before the Sun, began the year at the same time as the annual Nile flood. When working with star energy one has to be orderly and precise to obtain the desired results. For the Egyptians, anticipating the time of the flood was paramount as well as knowing when to plan for other festivals that were also planned by the stars.



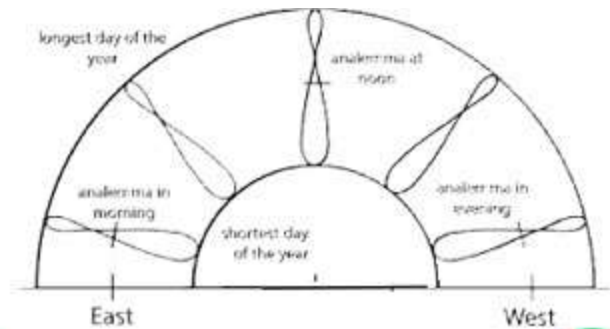
2104

TIME LAPSE PHOTO LOOKING NORTH WITH ANALEMMA PATTERN OVERLAID (P5)



ANALEMMA PATTERN OVERLAY (KV)

205



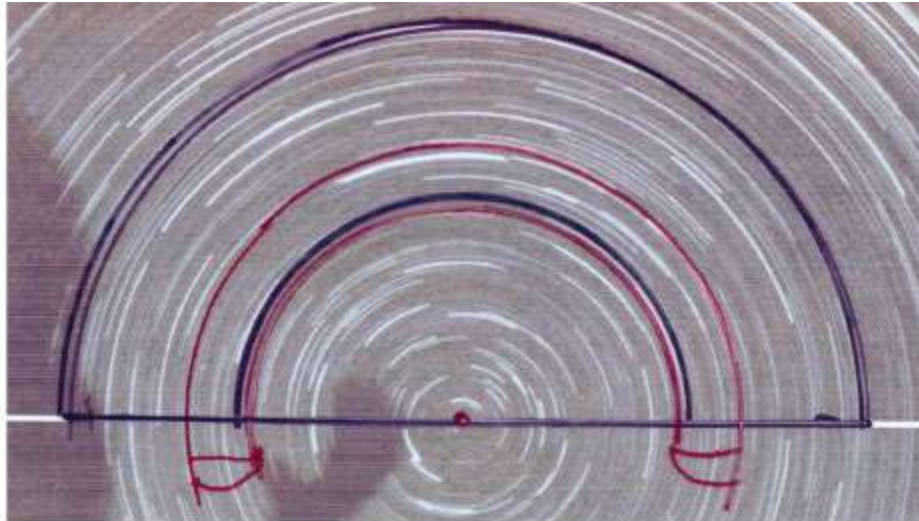
ANALEMMA PATTERN LOOKING NORTH

205

No. 204 Shows the same half circle with the analemma pattern, made bolder as in No. 205, with a few more analemma shapes. Then I superimposed the drawing over the time lapse photo No. 204, and the pattern fit well over the circular pattern. The analemma's bold, white shape fits well over the time-lapse photo.

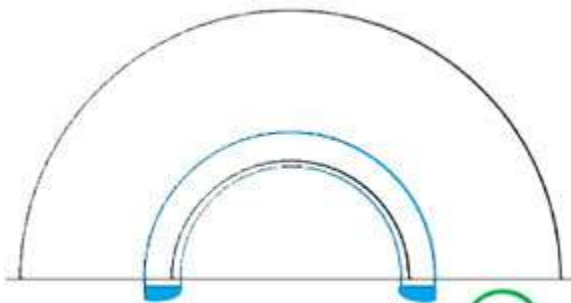
No. 205 I took the same half circle, with the analemma pattern, made it bolder and added a few more analemma shapes.

No. 206 Standard analemma pattern, looking north.



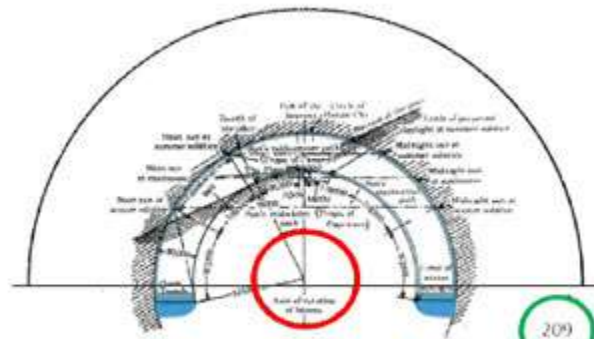
207

CHINESE UNIVERSE OVERLAY PATTERN ON TIME LAPSE PHOTO LOOKING NORTH (KV)



208

OVERLAY PATTERN (KV)



209

ANCIENT DRAWING OF THE UNIVERSE ACCORDING TO KAI THIEN, (HEAVENLY CANOPY) CHINESE COSMOLOGY

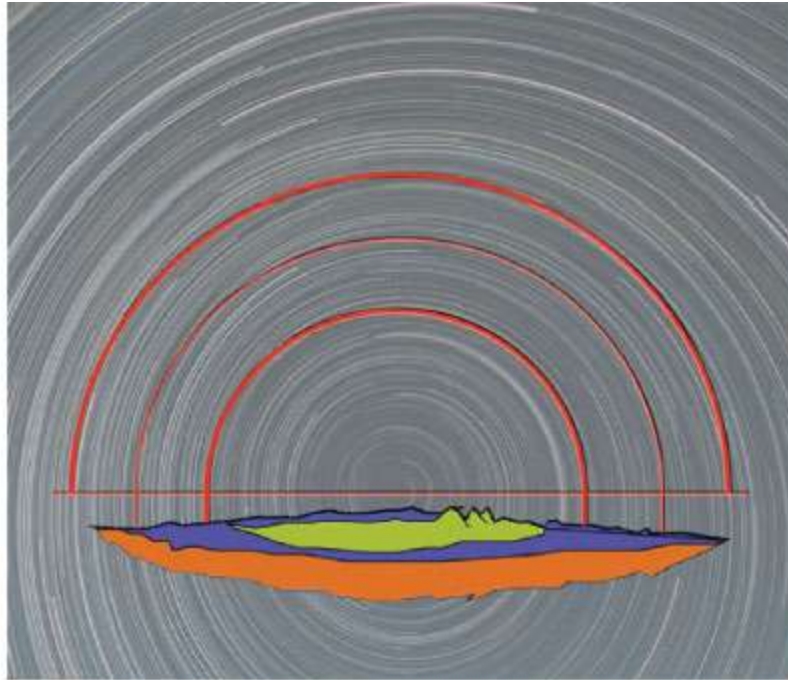
In studying ancient civilizations I discovered an ancient Chinese pattern referred to by the Chinese as the Heavenly Canopy cosmology. It appears that other ancient civilizations could have had similar knowledge, and in

their own way, conceived similar plans to understand the heavens and the cosmos.

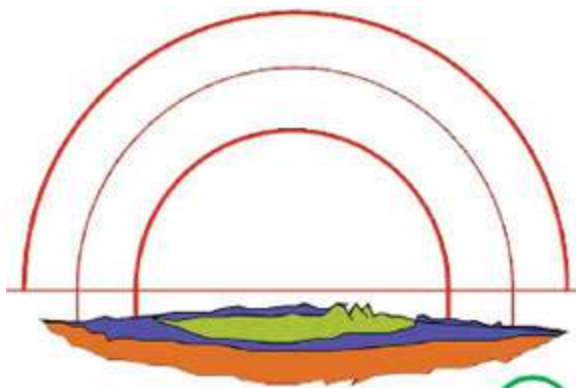
No. 207 This figure shows the blank overlay placed on No. 204, the time-lapse photo. You see again how well it fits into the pattern using only half of the circle. It appears that the ancient Chinese also chose the north Pole Star as a beginning point for all their calculations.

No. 208 The blank overlay of the major shape of the drawing that has been placed over the time-lapse photo.

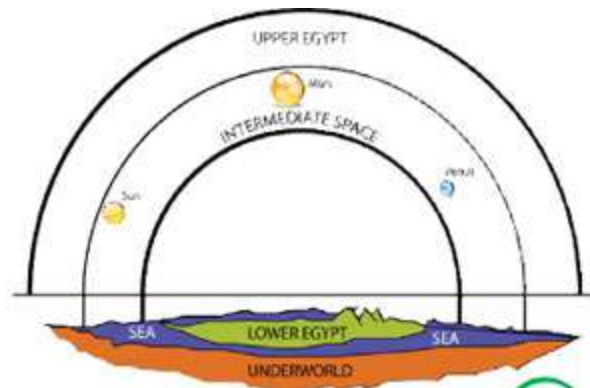
No. 209 A drawing of the ancient Chinese Heavenly Canopy interpretation of the heavens. Notice the half circles and the inner circles in the drawing. Note also that all the major stars and constellations are noted. The center point of observation is in the center of the half circle shown (inside red circle).



ANCIENT EGYPTIAN OVERLAY PATTERN ON TIME LAPSE PHOTO LOOKING NORTH (KV)



OVERLAY PATTERN (KV)

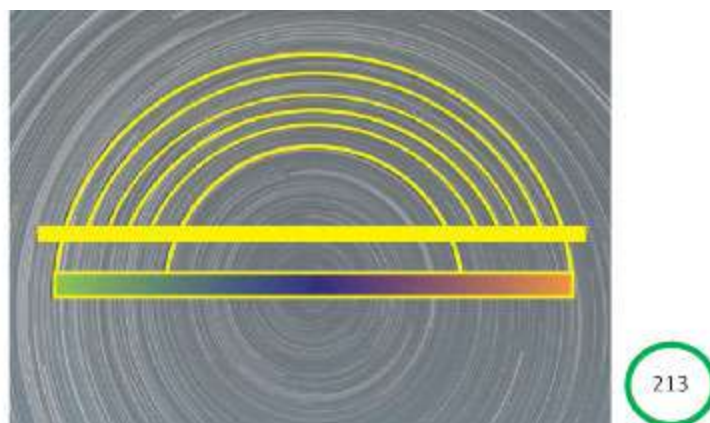


ANCIENT EGYPT'S DRAWING OF
THE SKY LOOKING NORTH (KV)

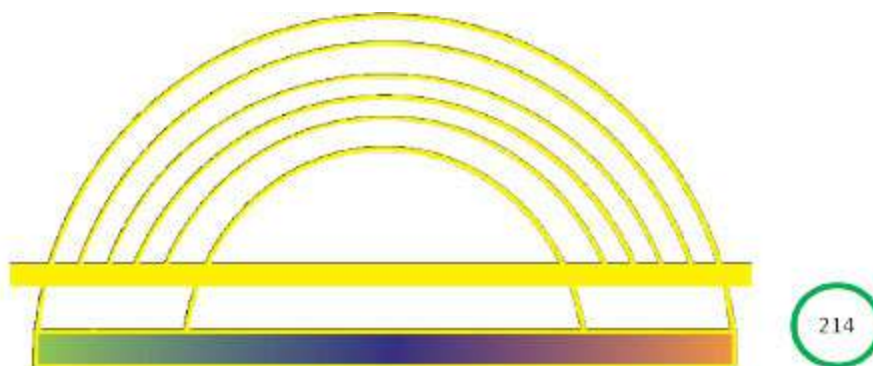
No. 210 The same time lapse photo of the north Pole Star, when we place the overlay pattern over the time-lapse photo. Note how nicely it fits.

No. 211 An outline of the shape of the overlay pattern.

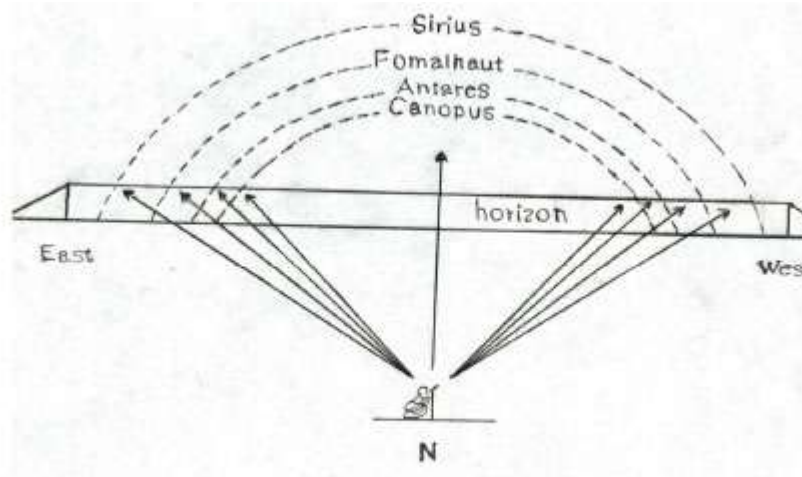
No. 212 The ancient Egyptians had their own plan for understanding the heavens and the Cosmos. The overall shape of their plan was very similar to that of the ancient Chinese. The Egyptian plan had a lower level, beneath the center line, referred to as Lower Egypt and the Underworld, separated by the sea. This would work the same as previous examples. Mars, Venus, and the Sun are featured in this drawing.



ANCIENT EGYPT'S OVERLAY PATTERN ON TIME-LAPSE PHOTO LOOKING NORTH (KV)



OVERLAY PATTERN ADJUSTED UP TO FIT HALF CIRCLE PATTERN (KV)



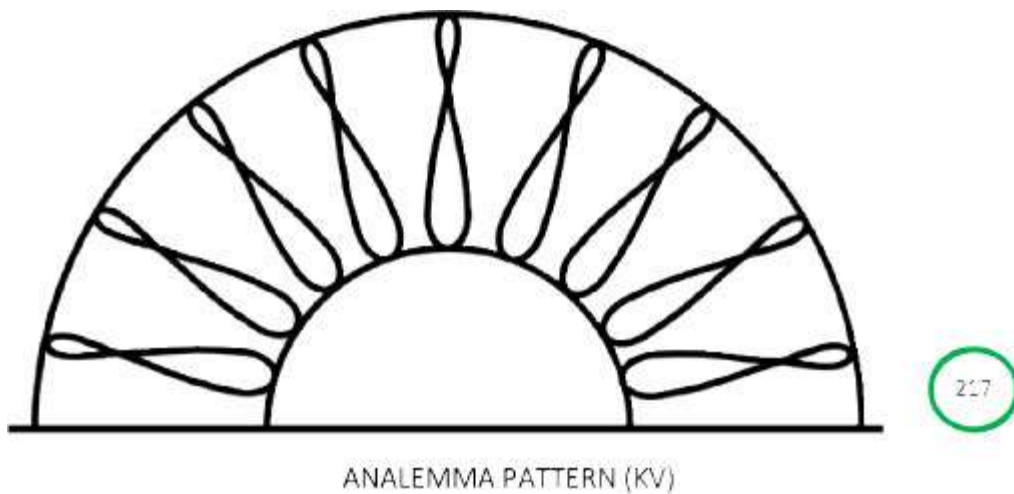
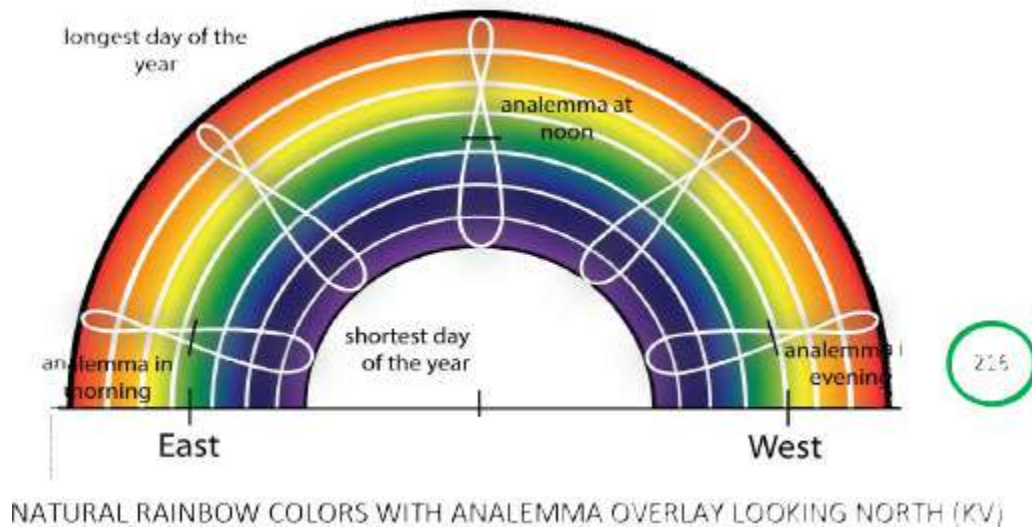
215

SYSTEM FOR FINDING MAJOR STAR CONSTELLATIONS IN A HALF CIRCLE PATTERN (JB)

No. 213 The overlay pattern with double bars fits with the time lapse photo No. 203 and is evidence that other civilizations could have used a similar point of reference. The analemma was used as a clock and calendar with many variables but always following the same pattern.

No. 214 A drawing showing only the shape of the pattern. This same drawing is placed over the time-lapse photo in No. 213.

No. 215 Another system for finding major star constellations. There appear to be two levels—one for the ground and one for the horizon. This overlay pattern with the double bars fits nicely on the time-lapse photo No. 203.



No. 216 We know that a rainbow is a half-circle and that the colors are always in the same order. Each color has a specific wavelength and frequency of light on the visible spectrum. When we overlay the analemma pattern over the rainbow we get a predictable system with all kinds of variables; the analemma could have different degrees of intensity. Although we never see the analemma shape in the sky with the naked eye, the pattern is always there.

No. 217 An outline pattern of the analemma. It is always moving but always predictable, tracing the path and repeating pattern, as we rotate around the

Sun. The ancient Egyptians made constant reminders about this analemma pattern that appears in pottery, statues, drawings and all forms of artwork. There is an old saying about the pot of gold at the end of the rainbow. I mentioned earlier that a little bit of truth is what keeps myths and legends alive. What if the frequencies of the colors of the rainbow, when mixed properly, could have something to do with transmuting base metals into gold?



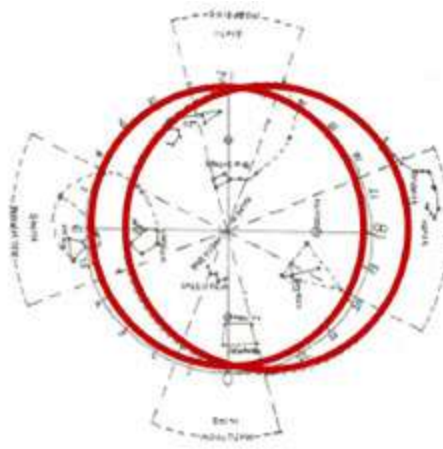
DENDARA ZODIAC FROM HATHOR TEMPLE (SG)



ASTRONOMICAL PATTERN OF FOUR SEASONAL CHANGES



DRAWING OF ASTRONOMICAL CEILING
SHOWS SEASONAL CHANGES



SEASONAL SHIFTING PATTERN

No. 218 An astronomical ceiling, found in the Hathor temple in Dendara, Egypt. Scholars differ on the dates, but it reflects times as early as 4000

BCE. In the center is the shape of an ox's hind leg (inside the red circle). Egyptian translators believe the ox shape is the symbol, or representation, of the Big Dipper asterism in the constellation of the Great Bear. This would place it right where it belongs for the logical explanation to work—at the center of the drawing.

No. 219 Modern drawing of the astronomical pattern of four seasonal changes. The four different seasons swing out of the circle in a definite pattern with the Big Dipper in the center. The ancient Egyptians believed that these circumpolar stars, which never rise or set and are always visible in the night sky, were the home of the eternal gods and the destination of the soul after death. If a star can be seen from Earth with the naked eye, it has to be large and bright, which means it is constantly radiating energy and affecting life on Planet Earth.

No. 220 The Round Zodiac of Dendara at the Hathor Temple showing the same two overlapping red circles.

No. 221 The same astronomical pattern with two overlapping red circles, indicating how much the sky seems to shift over the course of the four seasons. We can actually see the distance and shape of the movement—there is predictable movement and a predictable shape.



EGYPTIAN GOLD BRACELET 2200 BCE

222



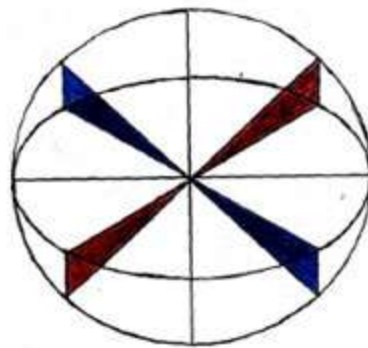
ANCIENT EGYPTIAN SYSTEM
FOR IDENTIFYING CONSTELLATIONS

223



EXAMPLE OF HOW DRAWING NO. 220 WORKS

224



PHYSICAL SHAPE OF THE VERNAL EQUINOX AND
MOVEMENT OF ALL FOUR SEASONS

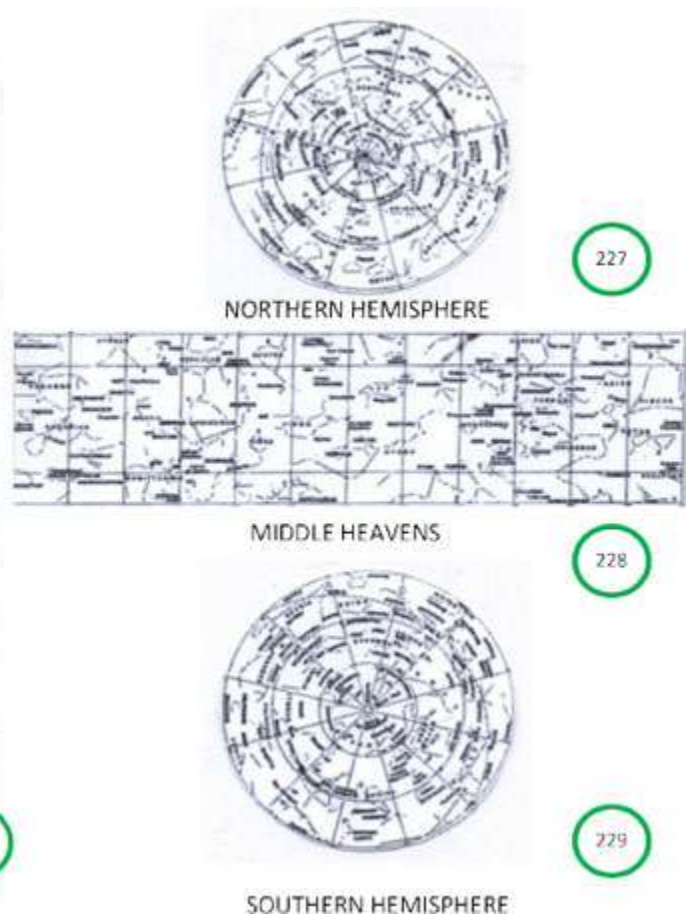
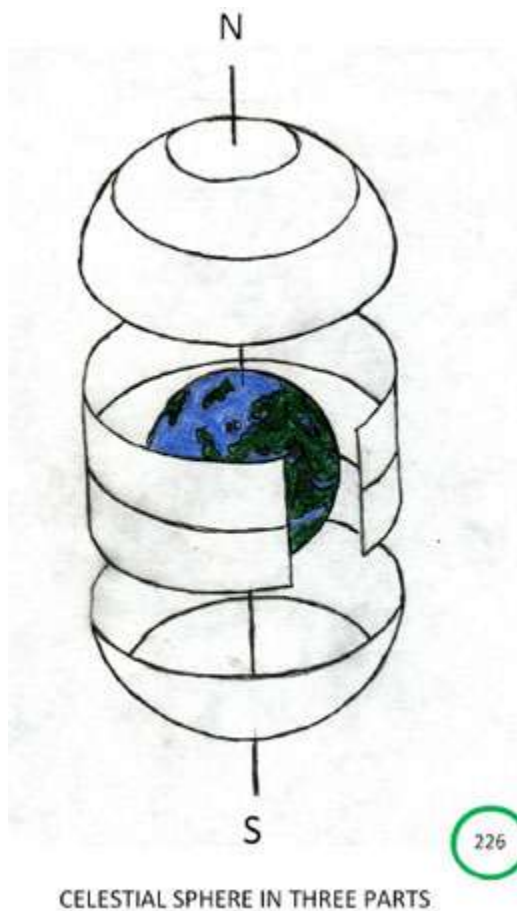
225

No. 222 This is a drawing of an ancient Egyptian bracelet. I believe this so-called bracelet had other functions. If the bracelet was laid on a flat surface, and placed in the Sun with orientation to the north, it would cast the same shadows as shown in No. 223.

No. 223 The shadows are actually visible; they move slowly and could be marked at important intervals to reveal the positions of heavenly bodies every day.

No. 224 A drawing of an ancient Egyptian system, showing how ancient Egyptians calculated positions of major star constellations.

No. 225 A drawing of the shape of the movement of the vernal equinox and the shape and movement of all four seasons. There is a predictable shape to the shadows that are created by the movement of heavenly bodies. The predictable shapes allow for planning for special times and events. Having the knowledge of how the universe works could give the privileged few powerful knowledge that could be used to their advantage.



No. 226 If we cut the sky around Earth into three imaginary sections it looks like this example, yielding a bowl-shaped top and bottom with a narrow band around the middle.

Nos. 227, 228, and 229 show the two circles and the narrow band drawn in a flat perspective. This is a way to identify stars in the heavens. We can see all the brightest stars in the northern and southern hemispheres. The narrow band is called the Middle Heavens and contains the zodiac band of constellations where the planets, including the Earth, move in their orbits around the Sun.

I believe that the ancient Egyptians, and other ancient cultures, understood the map of the heavens and the benefits of individual stars and planets. So it was important to know where they were at all times. The Egyptian astronomical ceiling in the Hathor temple in Dendara, Egypt, is a carved relief of the heavens (shown in No. 218). The north Pole Star is at the center. If you were looking from the top down, you would not see that it was a bowl. Rather, it would appear to be flat and round like No. 227. The long, flat rectangular shape in No. 228 is the shape of the Middle Heavens. It is long and narrow and similar to the shape of the ancient Egyptian so-called board game named Senet. On the next page is what I believe concealed knowledge by breaking the pattern up into smaller parts that have to be assembled properly to have the correct layout. That way, its original purpose and use could be hidden.



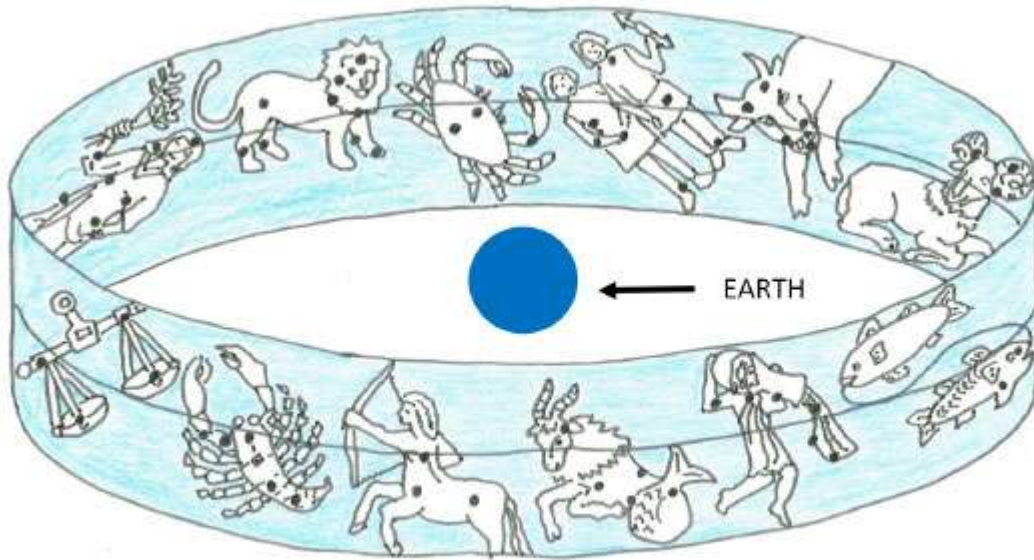
ANCIENT DANISH SILVER CAULDRON FROM
GUNDESTRUP, NORTH JUTLAND (CC SA)



UNASSEMBLED PIECES OF THE CAULDRON

230

231



ASTRONOMICAL MAP OF THE MIDDLE HEAVENS

No. 230 Ancient Danish artifact that has been identified as a “cauldron.” This is another example of encoding knowledge in a symbolic but everyday object. The object is made of thirteen separate silver plates. You can plainly see it would not have functioned for cooking as the pieces would leak. I think it was a way of concealing the true purpose of the bowlshaped artifact, which was to create a visible pattern of the Middle Heavens where the planets moved against the backdrop of the stars. This would become a visual representation of the heavens and would be an important tool for calculating celestial events. (Author Rosemania).

No. 231 The unassembled pieces of the so-called cauldron found in Gundestrup, North Jutland. The pieces have unusual animal and human forms embossed on each of them. Unassembled it doesn’t mean as much, but placed together it could function as a calendar or timing device.

No. 232 An illustration of the traditional shape of the zodiac constellations. Notice how the narrow bands are broken up into twelve parts. The Danish

artifact indicates that other ancient civilizations were also aware of the importance of the Middle Heavens.



EXACT REPLICA OF ANCIENT EGYPTIAN SENET BOARD
NOTE: ANALEMMA SHAPED PIECES



ENLARGEMENT OF SENET BOARD
SHOWING SHADOW PATTERNS



OSIRIS WEARING
ANALEMMA-SHAPED CROWN

No. 233 I am particularly interested in the so-called game that the ancient Egyptians called Senet. No evidence exists that proves it was a game—no game rules exist to explain it. Some of the pieces found inside a drawer in the main body of the box look very similar to the shape of the analemma (inside red oval). It is such an unusual shape. I was able to purchase an exact replica of Senet to experiment with and maybe figure it out. The word Senet is translated as “game of passing” in ancient Egyptian. Some of the oldest hieroglyphics that have been translated date Senet to approximately 3100 BCE. There are many different cultures, over a three-thousand-year

period, that used this so-called game. To be popular over such a long period of time it had to have major importance.

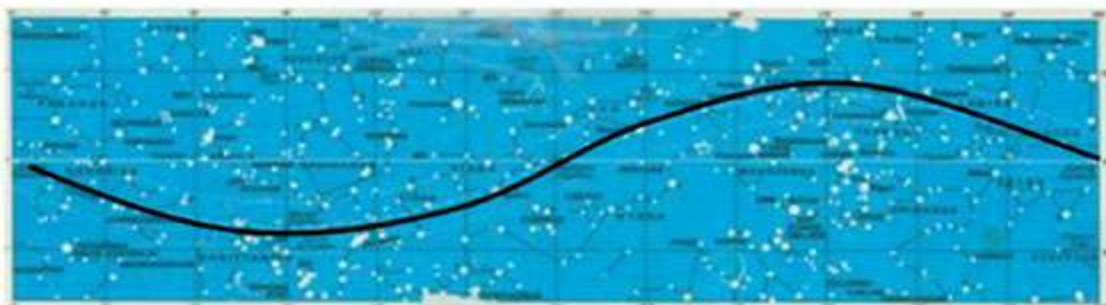
No. 234 An enlarged photo of a small section of No. 233. I noticed how the shadows of the pieces move around the long narrow grid, and at different times of day the shadows move to different boxes (inside red oval). Over a period of a year the shadows would adjust to the four seasons, depending on which direction the main board was oriented. It was apparent that this board could show what was going on in the heavens, and could perhaps be an astronomical timing device that creates shadow shapes, providing accurate information. The eyes reveal when to begin and when to end.

No. 235 The shape of the game pieces are similar to the analemma-shaped crown (inside red oval). I don't think that's a coincidence. The shape of the so-called game piece would form a pointed shadow, cast by the Sun or Moon, creating many possibilities as Earth's daily rotation causes the Sun to cast shadows that would shrink, stretch, and move, depending on the time of year. I believe there are patterns to place the pieces on the board based on the intended results.



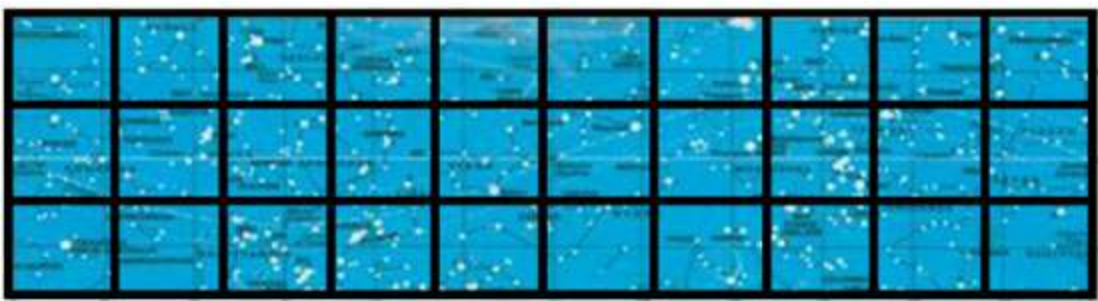
236

EXACT REPLICA OF SENET BOARD



237

MAP OF THE MIDDLE HEAVENS



238

MAP OF MIDDLE HEAVENS WITH BOARD GAME GRID OVERLAY

No. 236 The full Senet board with pieces showing the extended shadows that move into different boxes following celestial activity. Did you know that bright stars, as well as the Moon, can also cast shadows?

No. 237 A map of the Middle Heavens that encompasses the zodiac and the major stars that the ancient Egyptians used in their cosmology. It is long

and narrow just like the Senet board. I have drawn in the ecliptic to show the apparent path of the Sun.

No. 238 I made a black grid with the same number of squares as seen on the board in No. 236. I was amazed by how neatly it fit over the map of the Middle Heavens and how it compartmentalized different star constellations. You can see the bright spots that are stars on the map. When the so-called game pieces are placed in the appropriate boxes their shadows extend into other boxes. When the tip of the shadow touches a certain star I would propose that shows the time when certain chemical reactions, or transformations, can occur.

The window of opportunity could be as short as a few minutes until the shadow moves off the star or out of the box. When the shadow touches the star, or enters the box, at the precise time an hour glass designed for three or four minutes could be used to track the duration for the portal of opportunity. The hour glass would be turned over and it would be visible to the eyes how much time there was to work with. This simple visual device would be the exact measurement of the time, every time.

When two shadows, created by two different pieces, touched or entered their respective boxes, I believe a higher level of chemical reaction could take place. The ultimate possibility would be three game pieces placed in different boxes with the tips of their shadows touching three or more major stars simultaneously, or entering their boxes simultaneously. This would be the rarest of opportunities. This might be a time when what I have called “star power” would be available to accomplish an alchemical transformation similar to what is now called LENR, “low energy nuclear reaction.” There is only a limited amount of time, and everything has to be prepared for that optimum moment for chemical reactions to take place. Celestial timing is the magic ingredient. Understanding the clocklike movements of the universe is essential. The heavens are always passing

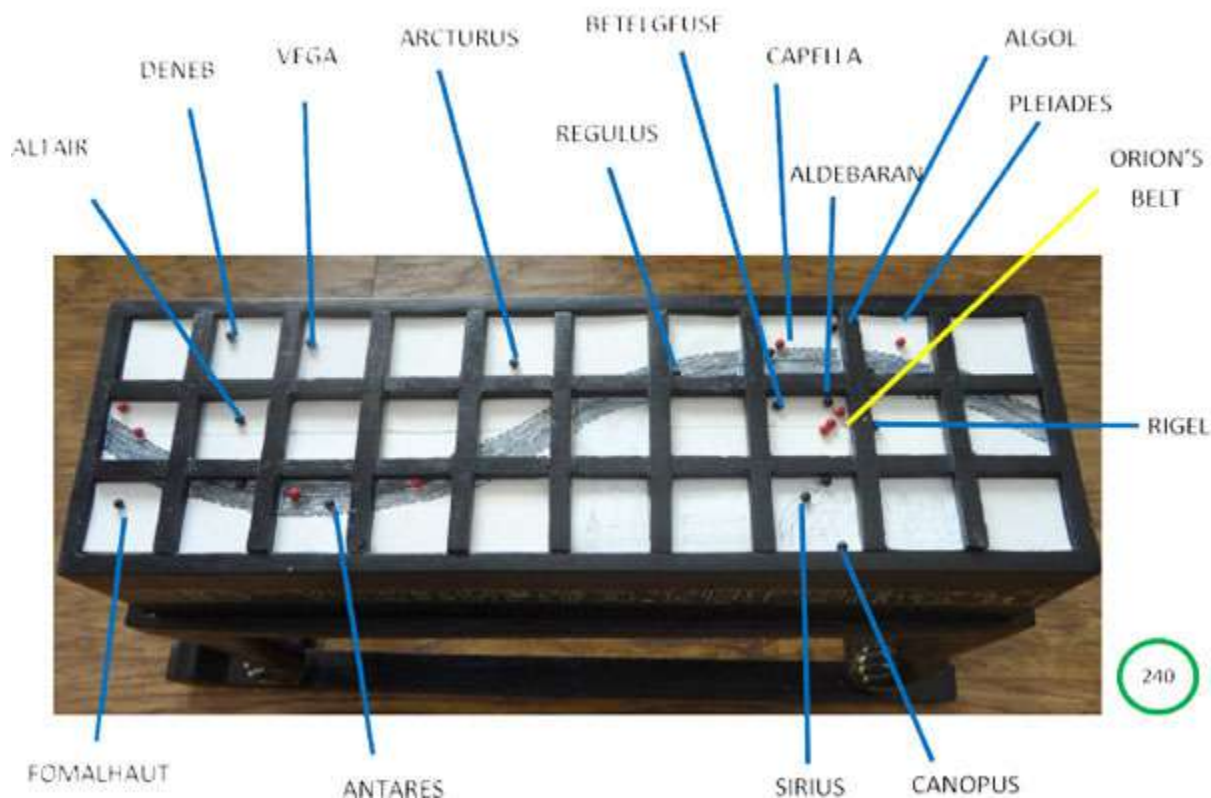
above us because of Earth's rotation on its axis. Maybe Egyptologists' interpretation of the word Senet, "game of passing," was close because as the heavens are passing above us, significant shadows are being created. Perhaps it really should be called the Game of Shadows?

No. 239 I redrew the ecliptic to scale on my own Senet board and indicated the major stars with red and black dots in their relative locations as seen in the sky according to the map of the middle heavens, shown on the previous page. The ecliptic is the apparent path of the Sun, Moon and planets on the Celestial Sphere. They all follow the same curved shape. The stars that form the backdrop of this path are the twelve constellations of the zodiac that date as far back as 3300 BCE. This same ecliptic pattern was carved in stone and placed on the front gate of Edward Leedskalnin's Coral Castle, which will be discussed in Chapter 12.



SENET BOARD WITH ECLIPTIC PATTERN AND STARS

BRIGHT STARS OVERLAID ON PATH OF THE MIDDLE HEAVENS ON SENET BOARD



Some of the constellations that contain these bright stars above are also mentioned in the Bible in Job 38: 31-35: the Pleiades, the Belt of Orion, Mazaroth (the zodiac), Arcturus, Ursa Major and Minor, the day and evening star (Venus), and Aldebaran (See page 119).

No. 240 The S-shaped curve is the ecliptic, which is the apparent path of the Sun and the orbits of the Moon and planets. The background is the starry sky. The stars of Orion's Belt from east to west, or left to right, are Alnitak, "girdle," Alnilam, "belt of pearls, and Mintaka, "belt." Alternative scholars, like Robert Bauval, believe these three stars are mirrored on the ground as the pyramids of Giza. Capella and Deneb would also be visible as circumpolar stars.

The ancient Egyptians divided the sky into thirty-six “decans,” or groups of stars. Each decan, which is Latin for ten, lasted ten days, so the year was 360 days with five special festival days at the end. Decans first appeared on coffin lids in the 10th dynasty nearly five thousand years ago. The sequence of these star patterns began with Sirius and each decan contained a set of stars and corresponding star gods. The rising and setting of decans marked the “hours” and groups of ten days that comprised the Egyptian year.

Important Egyptian texts were the Book of Gates and the Book of Hours, depicting twelve hours of night and the journey of the Sun through the underworld. The boxes on the game board could represent this journey, or “passing,” and the shadows formed by the apparent movement of objects in the sky. The Game of Passing, which I call the Game of Shadows, was a celestial astronomical timing device and could have served as the first stellar GPS. If the game mimicked the Sun’s journey through the hours of night, and the soul’s journey through time and the underworld, they believed that carrying the “game” into the afterlife was vital.



SENET BOARD SHOWING THE STARS AND SHADOWS

241



SHADOW ILLUSTRATION

242



SENET COMPONENTS

243

No. 241 The full Senet board with pieces placed in different squares on the surface. Extended shadows formed by the pieces are visible. Note the shadows formed by the pieces are touching the location where important stars have been drawn (in yellow circles).

No. 242 An enlargement of that section of the board. The shadows of the barrel-shaped pieces move in a similar way to the analemme-shaped pieces. The shadows move around the board, depending on the time of day. The shadow of the barrel-shaped pieces changes dramatically as the Sun passes over every day, and of course, each day is different because Earth's axis is tilted at a 23 degree angle, which causes the four seasons. Each day the shadow created by our Sun varies about three minutes, depending how the

so-called game pieces are placed. The shadows of the pieces can make all kinds of patterns. It is important that any objects where shadows are made should be on a flat and level surface, and oriented to the right direction, to obtain accurate shadow readings.

No. 243 All three unassembled component parts of the top side of the Senet board. The wood frame base, the box with the thirty individual squares, and the drawer that slides into the box that holds the pieces.



BACK SIDE OF SENET BOARD

244



BACK SIDE OF BOARD SHOWING OPEN DRAWER

245



COMPONENTS OF SENET BOARD

246

No. 244 This photo shows the back side of the Senet box. It is exactly the same size as the front side but there are eighteen squares instead of thirty. I believe one side was used for daytime shadows and the other side was used for nighttime shadows. It would work in a similar fashion to the explanation of the daytime side on the previous page.

No. 245 This image shows the Senet box and how the drawer fits into the main body of the box and is designed to hold the playing pieces.

No. 246 Shows the components of Senet: the stand, the back side of the Senet box, the pieces placed on the board, and the drawer that contains pieces. This side could also represent the circumpolar stars that circle above but never rise or set. Note how the legs, which look like lion paws, are resting on a framework that looks like a sled. The paws of the “feet” are also on gold supports. For proper operation and functioning, I believe this board needs to be pointed toward the north pole star. The sled, which is

pulled only in one direction, and the lion paws point the way that the board should face.



CC

247



CC

248



249



250

TYPICAL SO-CALLED SENET BOARD GAMES FROM OTHER CULTURES (CC, P5 & SG)

Similar boards found from other ancient cultures all have a similar look and are constructed the same way. They have the same physical shape and the pieces found with them are all similar in design. The grids on the surface of the boards are almost identical.

No. 247 An example of how similar these boards are. (Author D. Denisenkov CC-SA 2.0)

No. 248 Senet board inscribed with the name of Amenhotep III currently in Brooklyn Museum. A slight variation in the analemma-shaped pieces, but they still cast a movable shadow. (Author Keith Schengili-Roberts WikiMedia).

No. 249 The typical drawer at the end of the box that holds all the pieces.

No. 250 All so-called Senet games seem to operate in the same way. The one I have has a different pattern on the bottom of the box. It can be turned over and used in additional ways. As mentioned, perhaps one side was used in daylight and the other side at night?

The Moon and stars both cast shadows, and the Nile River was seen as the earthly reflection of the light of the Milky Way. In 2003 researchers discovered that one species of African dung beetle navigates using polarization patterns of moonlight. Remarkably, the dung beetle pushes its ball of dung in a straight line and rolls up to ten times its weight. In 2013 a study revealed that dung beetles can also navigate when only the Milky Way, or clusters of bright stars, are visible. This is the only insect known that can orient itself by the galaxy. The Egyptian dung beetle, symbolized as the Scarab, was a powerful icon, representing the Sun god Re Khefer and the return of dawn's light. Ancient Egyptians were aware of how nature works and the clocklike movements of the universe. They knew the pathways of stars, planets, and the Moon and understood how shadows reflect what was occurring in the heavens. Our eyes are the tools with which to interpret the shadows. The ancients created simple devices that used the eyes to follow simple shadow patterns. The shadows provide information for planning in advance.



WALL PAINTING FROM A TOMB USING THE SO-CALLED SENET GAME (SG)

No. 251 This photograph of a wall painting confirms to me the relationship between this so-called Senet game and determining the optimum time to perform a process that is represented by the carefully arranged and symbolic items on the table. There are more examples in Chapter 10. On top of and under the table are vessels that I believe contain energy because they are outlined with jagged lines as discussed on pages in Chapter 7 on page 78. What is contained inside the red oval are objects stacked in layers that are part of what I believe is an alchemical transformation process, which I will discuss in Chapters 9 and 10. Another similar association is shown in No. 256 that shows the procedure actually carved on the end of the Senet box with similar objects placed on top of the “transforming” table.

I think the above drawing shows the association and arrangement of the various pieces on the Senet board and the position of the king and queen. Their feet appear to be off the ground, and she is holding onto him to increase their combined energy. Both people have cones on their heads, indicating that they are in an electrified state.

There is a definite overall theme to these tomb wall paintings. If these scenes were meant to depict life after death, it seems strange that similar scenes would appear in multiple tombs of different pharaohs. Scenes that include the Senet game always seem to display the same components. The people are in the same position, the game is in “play,” the same shaped table with unusual objects stacked on top is present, and vessels are under the table that could be electrically charged. Many of the objects placed on the table are used in other drawings and paintings and become more recognizable when you study them. I look for the ox’s hind leg shape, which is the symbol of the Big Dipper, revealing celestial timing.

Other items have been associated with the so-called Senet “game,” such as a couple of sticks about four inches long. They are referred to as “throwing sticks.” Small carved pieces of stone that look like knuckle bones were also found in the funeral possessions of pharaohs and nobles. The Senet “game” was found in Tutankhamen’s tomb, and the only things actually found inside the board drawer, concealed inside the box, were the analemma-shaped pieces and the barrel-shaped piece like No. 245.



ENLARGEMENT OF
PART OF AN ATOM

252



PART OF THE ATOM IS SHOWN INSIDE THE RED CIRCLE

253

No. 252 The round shape at the top is an enlargement of what I believe is a picture model of an atom as shown in No. 325. More explanation appears in Chapter 10. The lower part of the picture (in red circle), is the same as the similar shaped object under the Senet board (in red circle in image No. 253).

No. 253 The significance is that the so-called game is pictured directly connected to what I believe is a depiction of a part of atomic structure. The king and queen are sitting inside a ceremonial chamber (Faraday cage?) with their feet off the ground. A cat (inside red oval) is tied underneath the queen's chair, and she has a cone on top of her head, indicating that she is in an electrified state. The king is holding a scepter in his left hand, which I

believe is a capacitor. He holds a “gaming” piece in his right hand. The queen is holding onto him, combining their energy.

To find these items all in the same image is remarkable. The cat, a source of static electricity, the so-called Senet game in progress that could be used to predict accurate timing, and a partial piece of a round circle, which I believe is a partial pattern for atomic structure. You will read more about this in Chapter 9.



WALL PAINTING OF COUPLE SEATED IN FRONT OF TRANSFORMING TABLE

254

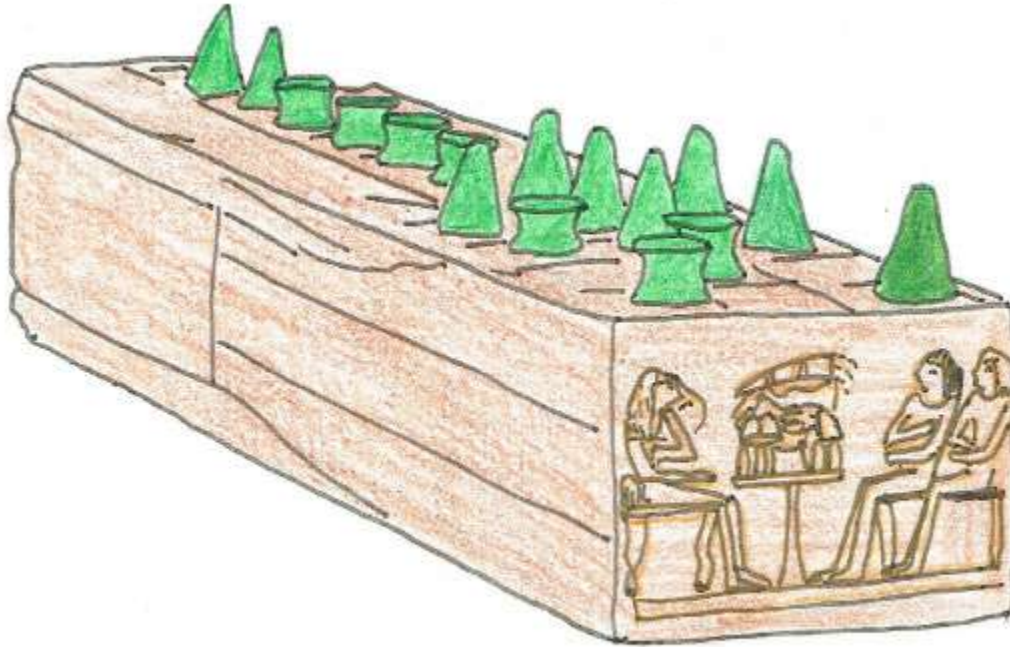
No. 254 Another example of a couple who are seated in front of a so-called Senet game (inside blue oval) with a transforming table pictured just above the game board (inside red circle). The symbols for atomic structure are also present in the same image (inside red circle).

No. 255 A painting on the wall of the tomb of Queen Nefertari, showing her playing the so-called Senet game and holding a scepter in her right hand. Note that she is wearing the unusual “gold sandals,” indicating that she would be ready to receive an electrical charge at the appropriate time.



255

WALL PAINTING IN THE TOMB OF NEFERTARI, 1295 BCE (PD)



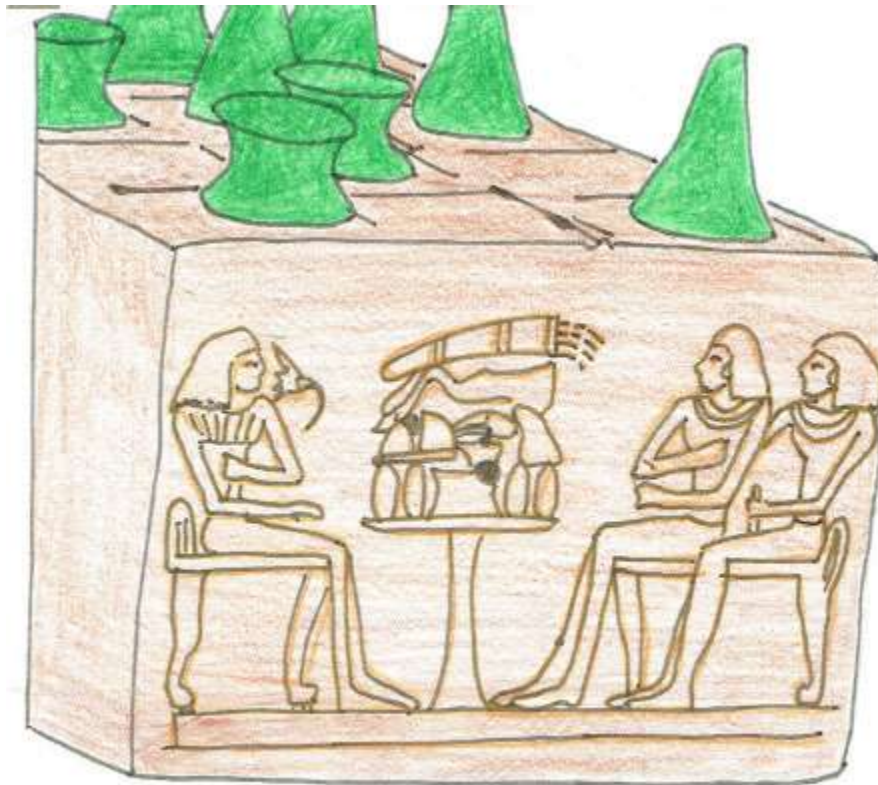
ASTRONOMICAL CALCULATOR FOR TIMING OF NATURAL EVENTS

There is a great deal of personal excitement for an ancient history researcher when a previously unknown discovery is made. It usually happens when what my wife calls “binge research” is occurring. I spend two or three days searching through thousands of images and pictures, looking for the parts that will connect ideas. With this picture of a so-called Senet game, I knew I had something solid to tie my hypothesis together. As mentioned before, I believe the ancient Egyptians used drawings and carvings to depict certain procedures. The carvings on certain objects used in particular procedures are connected and linked to the procedure. Examples were shown in Chapter 4 with the “hand mirrors” and the ostrich feather holder. I refer to these objects as smoking guns. I would have to call this example a “smoking cannon.” Atomic structure and transforming tables will be discussed in Chapters 9 and 10.

You will see many different examples of people sitting or standing in front of transforming tables that are almost always the same shape. Sometimes nothing is under the table, while some images show the same shapes under

the table. I think the objects under the table (shown in No. 251 and circled in red) are different types of batteries or capacitors, charged with electricity, which could be used in the transforming process. Later chapters will show many transforming tables that are in full color with lots of different symbolic shapes stacked on top of the table. The atom-shaped pieces are always on the bottom. Sometimes they are shown “compressed,” and there are always other objects and symbolic shapes stacked on top.

No. 256 An interesting drawing is carved on the so-called Senet game’s main container on the end of the box. This shows the outlines of three different people, sitting and facing the transforming table, with the outlined shapes of objects stacked on top. This depiction associates this so-called game with what I believe is the process of manipulating sub-atomic particles in a transformation process similar to ancient alchemical processes. I believe this carving associates the tool to reveal the optimum timing when atomic structure could be manipulated. (This image, and No. 257, were redrawn due to copyright restrictions. No artistic license was taken. The original resides in the Metropolitan Museum in New York City).



ENLARGEMENT OF THE END OF THE SO-CALLED SENET BOARD

257



OFFERING TABLE STELE FROM
BRITISH MUSEUM (JB)

258



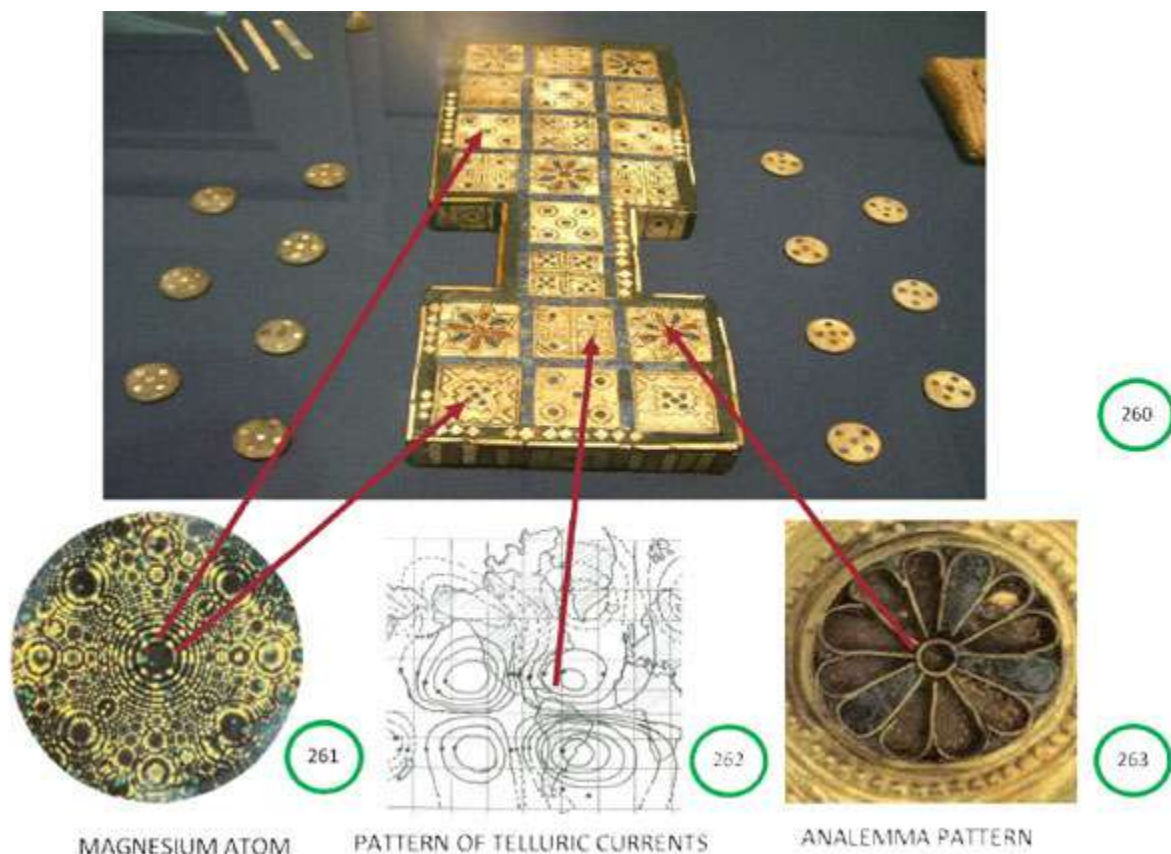
OFFERING TABLE STELE FROM
BRITISH MUSEUM (JB)

259

No. 257 Enlargement of the carved drawing at the end of the box that appears to be three seated people who are facing a table stacked high with unusual shapes and objects. The shape of the table is identical to many other

tables with similarly stacked items that will be illustrated and discussed later.

Nos. 258 and 259 Examples of typical tables from other scenes; notice how similar the shapes are. I believe the so-called game of Senet is an astronomical timing device that can show the ideal time for certain astronomical events necessary for affecting atomic structure in No. 256. Here (Nos. 258 & 259) are other examples with the procedure that is engraved in the box is associated with tools that are used.



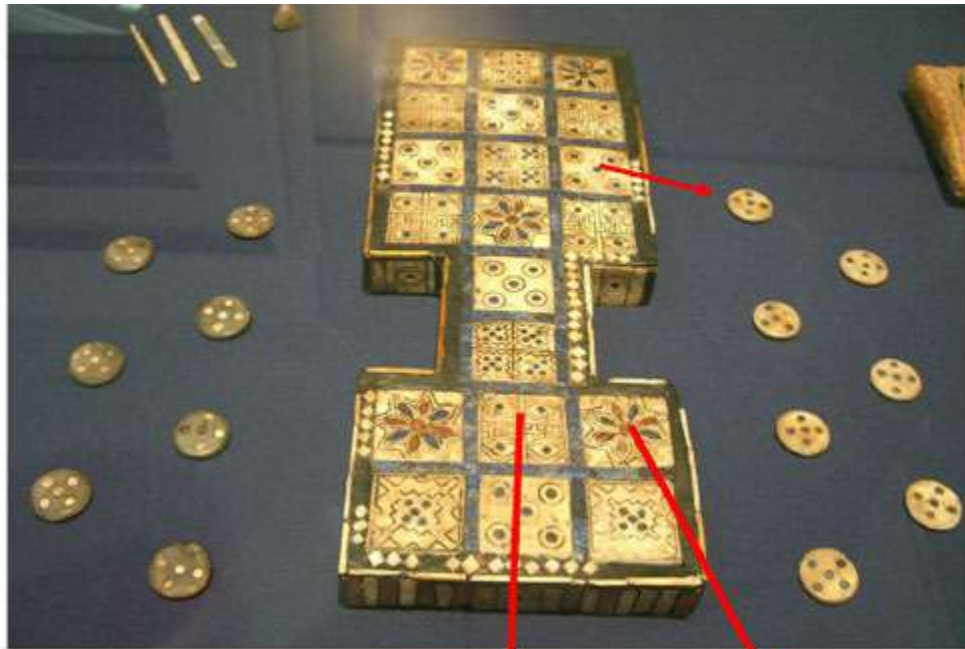
Many different ancient cultures had what have been identified as game boards. In the case of many that I have studied, no instructions were found, and there have been many interpretations by modern people trying to understand how the “games” may have worked.

No. 260 The Royal Game of Ur was found in the ruins of the ancient city of Ur in Mesopotamia, present day Iraq. Ur was already established as an ancient city in the third millennium BCE, so this is one of the oldest game boards found so far. This board is unique as its design incorporates many symbols and patterns that have only been recognized by modern science in recent times. (author photo in British Museum)

No. 261 The magnesium atom looks remarkably similar to the square on the game board with five circles and the game pieces (red arrows). Note how the round circles around the smaller solid circles are similar to what is shown in the magnified image of the magnesium atom.

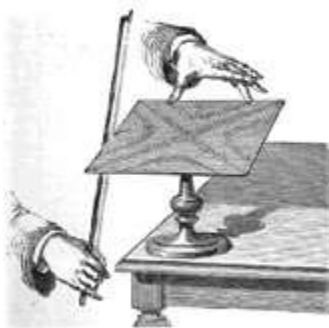
No. 262 Telluric current is an extremely low frequency electric current that moves underground or through the sea. These currents interact in a complex pattern. This current travels twelve hours in one direction, reverses, and then travels twelve hours in the opposite direction. I believe this is the same energy Nikola Tesla worked with and the same energy that continually charges earth batteries. There is a definite resemblance between the patterns on the game board and the patterns of telluric currents shown in No. 262.

No. 263 Shows a remarkable resemblance between the pattern on the game board (red arrow) and the analemma-shaped patterns from the bottom of an ancient “cup” belonging to Undjebauendjed that I believe was a hand-held astronomical calculator, as will be shown in image No. 272.



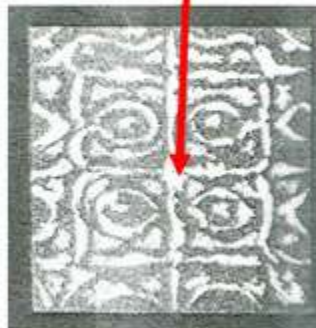
264

ROYAL GAME OF UR WITH GAME PIECES



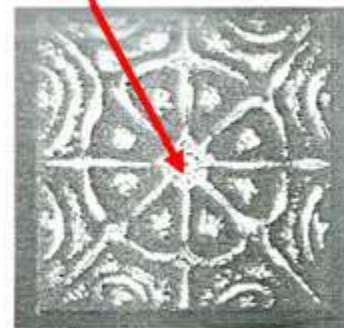
DEMONSTRATING
BOWING PROCEDURE

265



PATTERN RESEMBLING
TELLURIC CURRENTS

266



PATTERN RESEMBLING
ANALEMMA

267

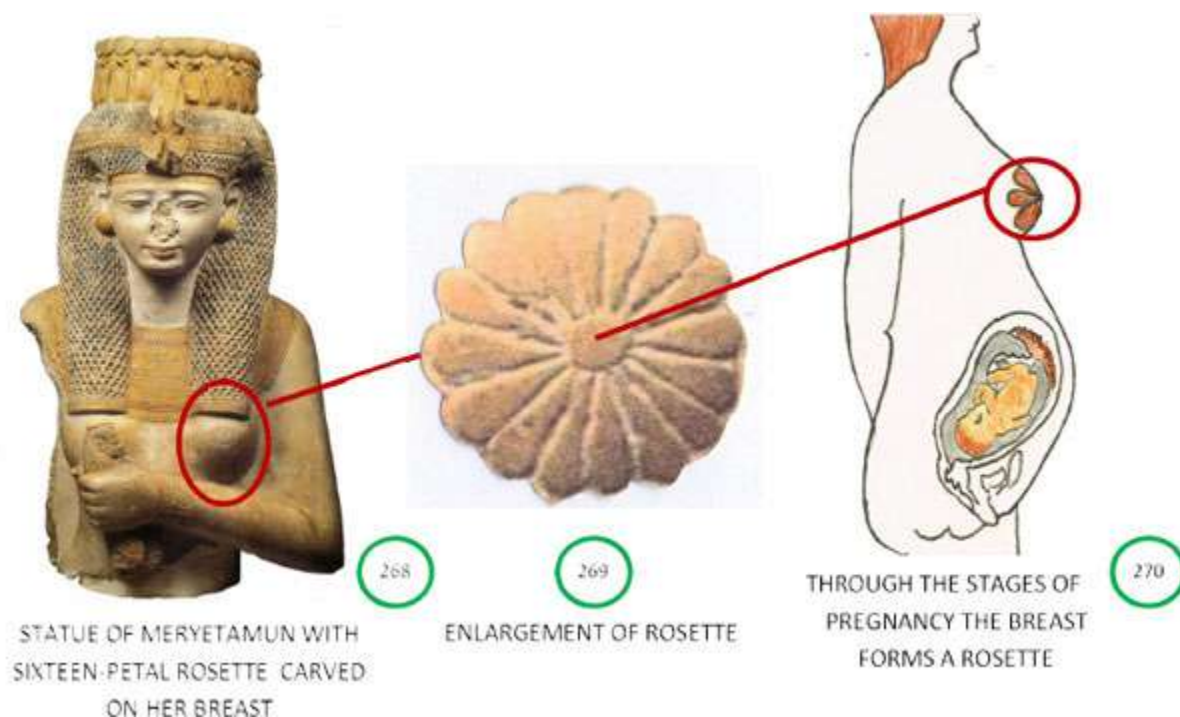
No. 264 The game board of the Royal Game of Ur also shown on the previous page.

No. 265 Ernst Chladni, a German physicist and musician (1756-1827), created vibrational patterns by using a square piece of thin metal and sprinkling fine sand on the surface. He then used a violin bow and held his fingers on the metal plate in different locations. When he bowed the edge of the metal plate, all the fine sand particles vibrated and arranged themselves in different patterns. The placement of his fingers created a different

frequency and a different vibrational pattern. His experiments produced many different geometric patterns; these are only two of many. These were published 133 years ago in Elementary Lessons in Sound.

No. 266 This image of one of Chladni's vibrational patterns is very similar to the patterns made by Telluric currents seen on the previous page in No. 262.

No. 267 Another of Chladni's vibrational patterns is very similar to the analemma shape on the game board (red arrow). This vibrational pattern has eight "petals" and so does the analemmashaped pattern on the board.



The rosette pattern is a very ancient symbol that seems to be at the center of many things, including the most basic, such as mother's milk. The rosette frequently appears as the centerpiece of anything round or circular. One of the earliest images dates back 4,000 years to very ancient Egypt. This image

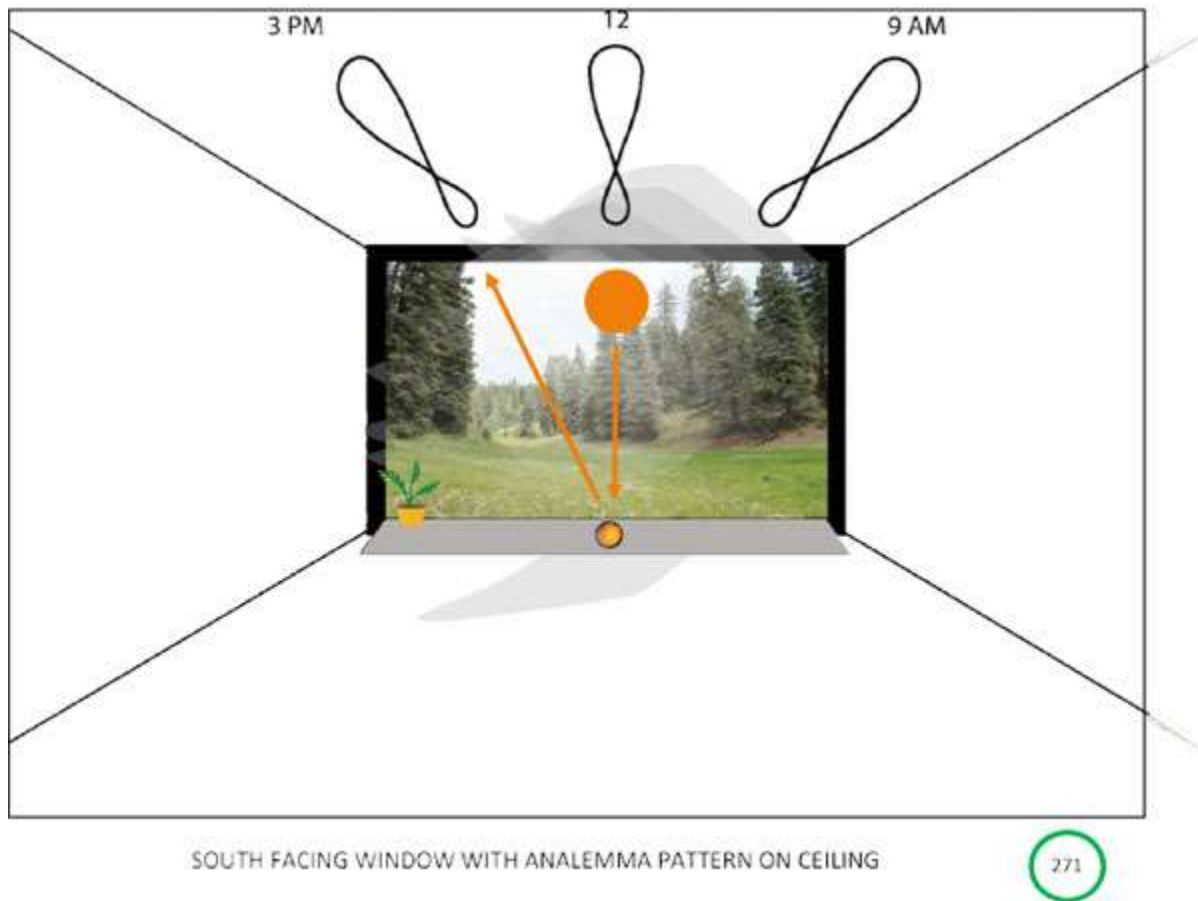
appears in everything from stained glass windows in churches to cups and vessels in many cultures. Eight and sixteen are the most common representations, but the petals always appear as even numbers.

No. 268 A carved statue of Meryetamun, daughter and wife of Ramses II. She is holding the statue of a small child in her left hand, suggesting that she is pregnant. Note the rosette pattern on her left breast (inside red oval). I have no doubt that the statue is saying the woman is pregnant and a new heir is coming to the kingdom.

No. 269 An enlargement of the rosette pattern that appears on the left breast. Note the analemma pattern made by the petals. The number of petals in this example totals sixteen.

No. 270 The red ovals on the right side of this illustration show the development of the mammary glands in the last stages of pregnancy. They are profiles of eight-sided rosette shapes (totaling sixteen on both breasts) or analemma patterns. I believe that ancient statuary was created to convey ideas, messages, and thoughts. Each person's physical body is one of a kind, with its own energy patterns and electrical pathways. A carved statue in its exact likeness could actually be a map of the person. The ancient Egyptians, like Hindus today, believed that with the proper ritual, statues of deities could actually be embodied with the energy of the gods and goddesses.

That belief gives credence to the idea that shapes can represent energy and patterns are energy fields. If we know what the shapes represent we could better understand what the ancient Egyptians were communicating with the images they left behind.

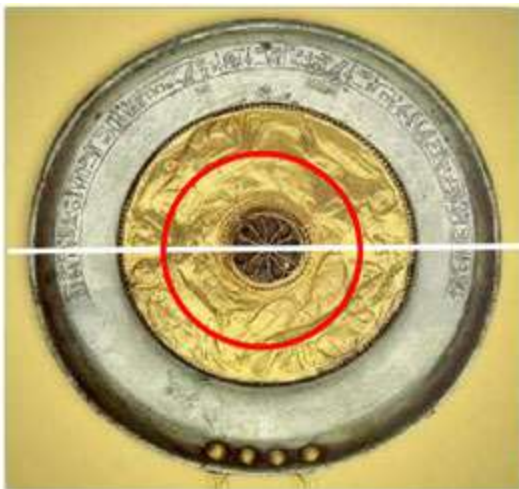


No. 271 There is a simple way to expose the analemma anywhere in the world. All that is required is a south-facing window ledge, or any opening on the south side of the building. Place a shiny object on the window sill, and every day as the Sun moves east to west, sunlight will shine on the object and be reflected on the ceiling. It will cast a spot on the ceiling of the room with the window. It is only a small dot. If you were to mark the dot on the ceiling at the same time every day, over the period of one year you would have made your own analemma. It is adjusted to where you are on the planet. There is nothing complicated—no calculations, no computers.

Three analemmas have been drawn on the ceiling: one for 3 PM, one for 12 PM and 9 AM—all on the same day. The red arrow points to 3 PM. As each day passes the shadow of the Sun points out the location for the new dot to

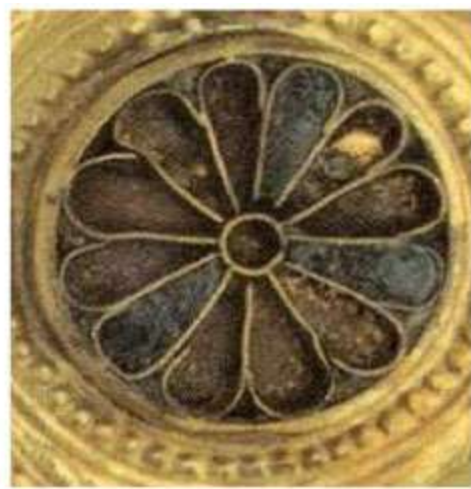
be marked, furthering the pattern. At the end of 365 days you could draw a line connecting the dots to create the analemma shape.

The process of tracking your personal analemma is 100% predictable and is dependable as long as there is sunlight. Because it is predictable, it can be used as part of a system, and since it is dependent on the movement of our planet, it will adjust to any variation the universe requires. Three different times are marked on the virtual ceiling in the picture: 3 PM, Noon, and 9 AM. These are marked at the same time each day of the year. The difference can be seen in the three hours between the times, and a slight angle is visible between 3 PM and 9 AM. Depending what time is chosen each day to mark the dot, each one will be slightly different. The shape will always be the same but in a different location.



272

IDENTIFIED AS A CUP BELONGING TO UNDJEBAUENDJED
WORKS AS A SMALL ASTRONOMICAL CALCULATOR



273

ENLARGEMENT OF CENTER OF THE CUP
SHOWING THE ANALEMMA

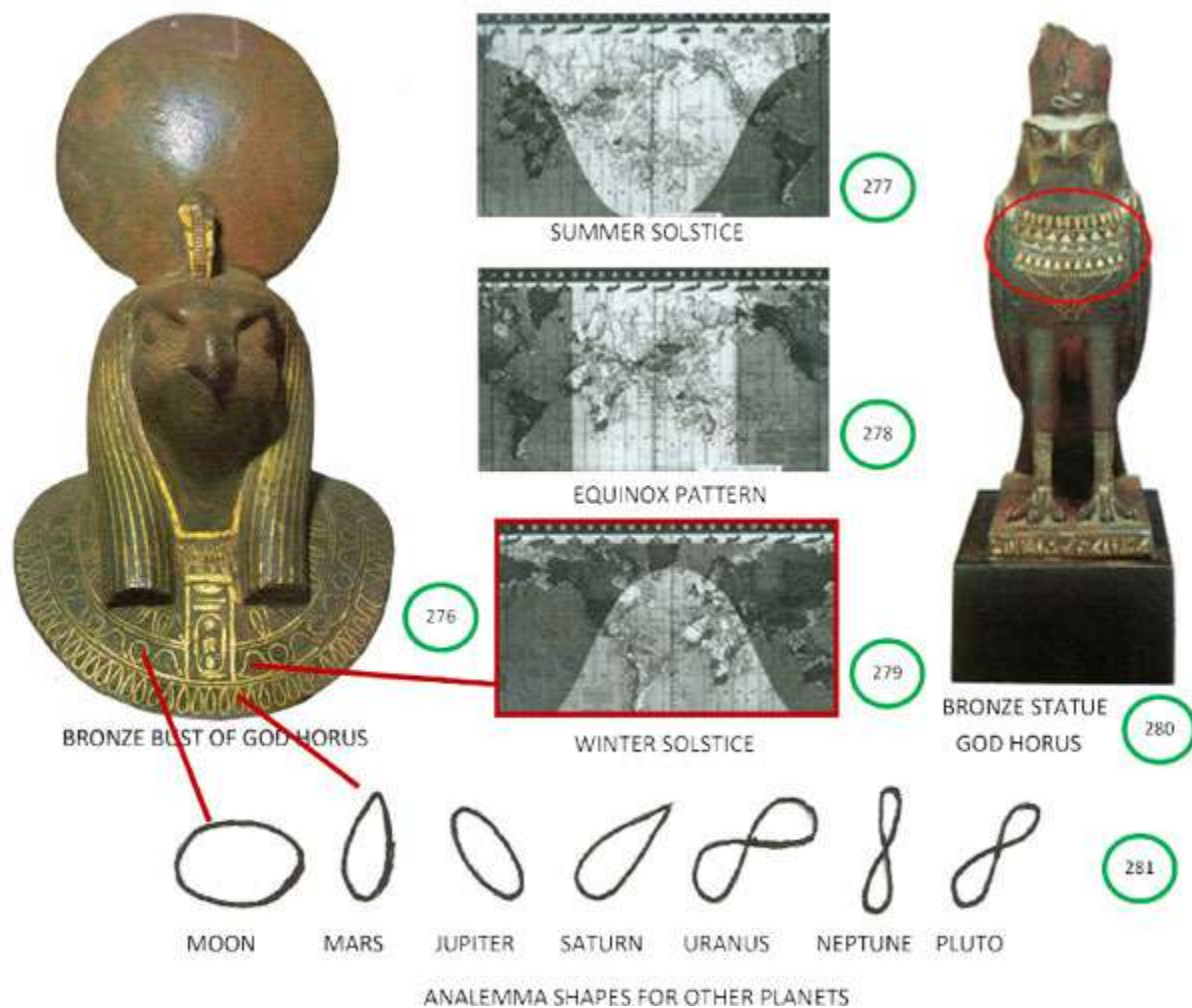


No. 272 This object is called a cup. I believe it can act as a hand-held device when aligned to the axis of north-south, the north axis being the top. If you bisect the circle the small so-called cup can do other things. This small hand-held device will provide the same information, a beginning point to start calculations by orienting it to north. All the same principles apply as shown in No. 204.

No. 273 An enlargement of the center of the “cup” shown in No. 272. Notice the analemma shape—it seems to be at the center of so many things.

No. 274 A terracotta disk, measuring six inches across, found as part of a treasure trove dug up in the ruins of the city of Phaistos, which was a center of the Minoan civilization that existed in Crete from about 3000 -1100 BCE. The rosette pattern appear in the center of the disk (inside red circle). (Author C. Messier).

No. 275 An enlargement of the center of No. 274. When enlarged it is easy to see the analemma shape with eight petals.



No. 276 Ancient Egyptian bronze statue with several patterns engraved in its design that are similar to the analemma shapes of Mars and the Moon.

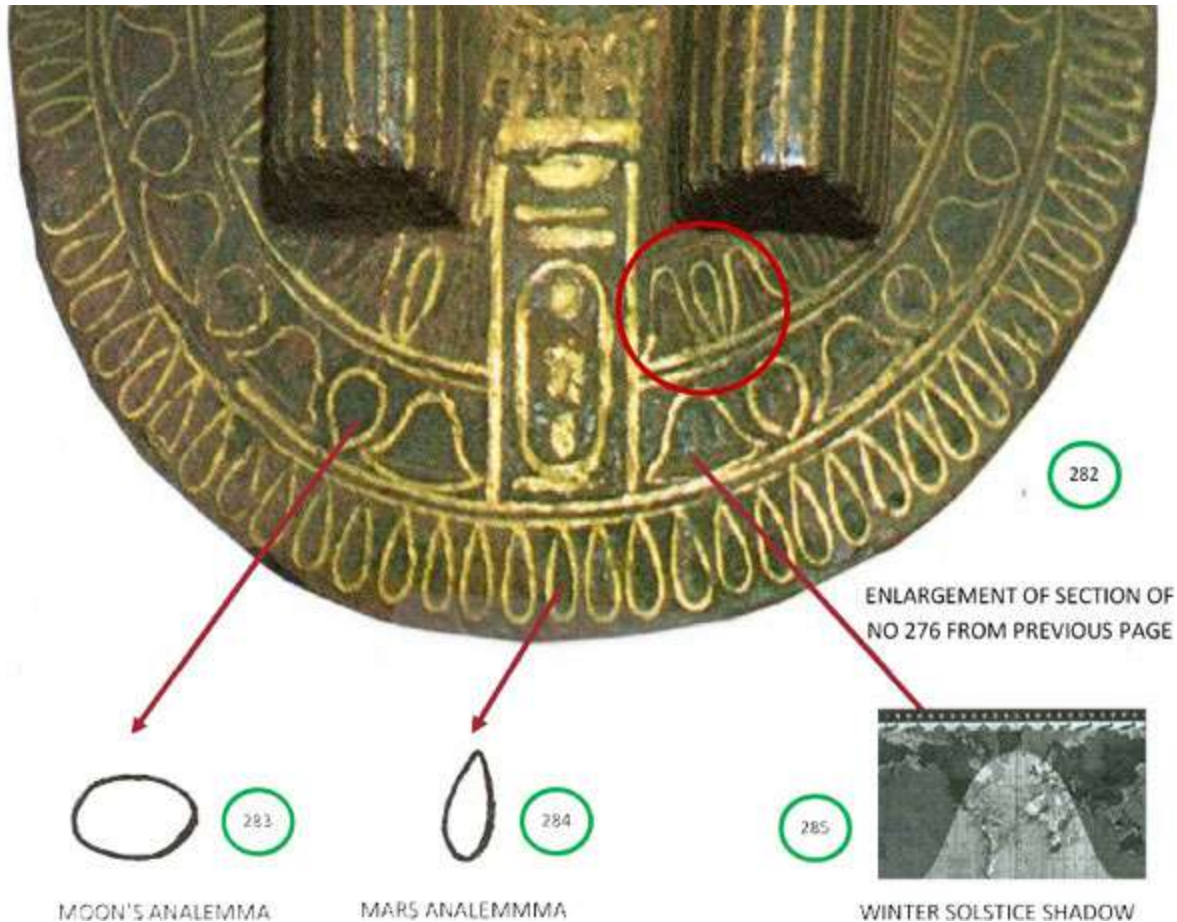
Nos. 277 and 279 The patterns of the Sun are the same and are predictable as part of the system as evidenced by their shadow patterns. Bell-shaped shadows cast on Planet Earth, which is the shape of the shadow of the Sun on our round planet. We see the same shape engraved on the bronze bust in No. 276. No. 278 shows how the map would look on equinox days when days and nights are equal with twelve hours of sunlight and twelve hours of darkness. No. 277 represents the longest day and No. 279 represents the shortest day. Notice how dramatically the shape of the shadow of the Sun

changes from one season to another. Each season has its own identifying pattern.

No. 280 Symbols embedded in the design of a statue of the falcon god Horus. Inside the red oval is a series of analemma-shaped symbols: half-circles, bells, and other analemma shapes. I believe the shapes of movements of the planets are formulas for using their energy. Familiar patterns are revealed by closely examining statues and artifacts.

No. 281 Analemma shapes of the other planets.

As shown on the previous page in No. 281 the other planets in our solar system have analemma shapes, and each one is different. I believe that statues and artifacts were designed to conceal information, hiding it in plain sight, by using patterns of the movements of planets and stars, including our own Sun. The Sun is of course a star and is the supporter of our existence. It is no wonder that ancient civilizations worshipped and honored the Sun.



No. 282 An enlarged view of the bottom part of the bronze bust on the previous page.

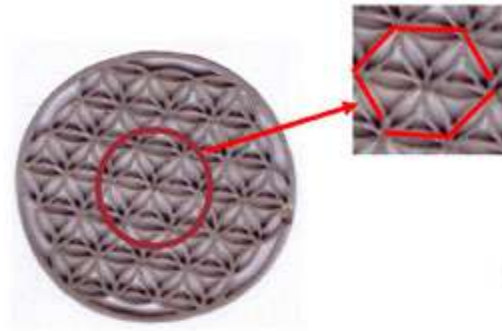
No. 283 The Moon's analemma looks more like an oval. The oval shape as a symbol is used frequently in Egyptian design.

No. 284 Mars has more of a teardrop-shaped analemma, and in the enlarged view of the bronze bust, the outside band is a solid row of the teardrop shape. Looking closely, on the third row up, the teardrop shape is mixed with the bell shape (inside red circle), which looks like the pattern of the Winter Solstice in No. 285. This could indicate another important timing clue.

No. 285 The Sun's shadow on Planet Earth at the Winter Solstice.



PHOTO OF COVER OF SCIENCE NEWS (JB)
NOVEMBER 17, 2007,
"COSMIC GEOMETRIES:
REFLECTIONS ON STRING THEORY"



5000-YEAR-OLD "FLOWER OF LIFE" PATTERN,
ETCHED INTO TEMPLE WALL AT ABYDOS



BEE HIVE WITH HEXAGON PATTERN (SG)

No. 286 Author photo of personal copy of the cover of Science News, November 17, 2007, showing the theme, Cosmic Geometries: Reflections On String Theory. Scientists believe that the shape used on the cover is the smallest particle inside the atom.

No. 287 A 5000-year-old pattern called the "Flower Of Life" that was burned into the granite temple wall of the Osirion at Abydos, Egypt. Note the hexagon pattern with the analemma shape (inside red circle). I think the

ancient Egyptians understood atomic structure as evidenced by this 5000-year-old pattern.

No. 288 A photo of a bee at work creating the perfect hexagon from wax, repeating the perfect hexagon shape continually. There is much speculation how the bees accomplish this. Some say the bees have an innate ability to reproduce this perfect shape. I believe they only produce the wax substance, and they push it out of their little bodies, and it sticks to the invisible vibrating grid in the shape of a hexagon. I believe bees can identify major energy points by the way they swarm to unusual locations and build their hives.

Snowflakes are normally six-sided. The beautiful crystal formations, inside the hexagonal shape, are always different—no two snowflakes are alike. Crystals are another of Nature's precious gifts. Quartz crystals, and others, also always form with six sides, a hexagonal shape.

I do not intend to involve religion in my research, but as I searched for major stars or constellations referred to in old books, I discovered interesting things in the Bible. In Job 38: 31-35 God asked Job some questions. Generally speaking, if you are asked if you know how to do something it implies that it could be done. I looked at other Bibles and in Job 38 God asked all the same questions and all the same constellations were mentioned.

I've chosen examples from five different Bibles that are listed below. I believe "God" is saying there are rules that govern our planet and the stars and constellations, and there is a system that can be used. Therefore, it might be within our ability to control lightning and to control water within the clouds. The questions "God" asked Job indicate that astronomy is

important, and there appear to be rules that govern the heavens that could affect life forms on Planet Earth.

King James Version

Canst thou bind the sweet influences of the Pleiades, or loose the bands of Orions? Canst thou bring forth Mazzaroth in his season? or canst thou guide Arcturus with his sons? Knowest thou the ordinances of heaven? canst thou set the dominion thereof in the earth? Canst thou lift up thy voice to the clouds that abundance of waters may cover thee? Canst thou send lightnings that they may go and say unto thee, “Here we are?”

New English Bible

Can you bind the cluster of the Pleiades or loose Orion’s belt? Can you bring out the signs of the zodiac in their season, or guide Aldebaron and its train? Do you proclaim the rules that govern the heavens, or determine the laws of nature on earth? Can you combine the dense clouds to cover you with their weight of waters. If you bid lightning speed on its way, it will say to you “I am ready.”

St Joseph Holy Bible, new Catholic edition

Have you fitted a curb to the Pleiades or loosened the bonds of Orion? Can you bring forth the Mazzaroth in their season, or guide the bear with its train? Do you know the ordinances of the heavens. Can you put into effect their plan on the earth? Can you raise your voice among the clouds, or veil

yourself in the waters of the storm? Can you send forth the lightnings on their way, or will they say to you, “Here we are?”

Holy Bible New International Version

Can you bind the beautiful Pleiades? Can you loose the cords of Orion? Can you bring forth the constellations in their seasons, or lead out the bear with its cubs? Do you know the laws of the heavens? Can you set up God’s dominion over the earth? Can you raise your voice to the clouds and cover yourself with a flood of water? Do you send the lightning bolts on their way, and do they report to you, “Here we are?”

The Holy Bible, Douay Rheims

Shalt thou be able to join together the shining stars the Pleiades, or canst thou stop the turning about of Arcturus? Canst thou bring forth the day star in its time, and make the evening star to rise upon the children of the earth? Dost thou know the order of heaven, and canst thou set down the reason thereof on the earth? Canst thou lift up thy voice to the clouds, that an abundance of waters may cover thee? Canst thou send lightnings, and will they go, and will they return and say to thee: Here we are?

CHAPTER 9

PROCEDURES FOR MANIPULATING ATOMIC STRUCTURES

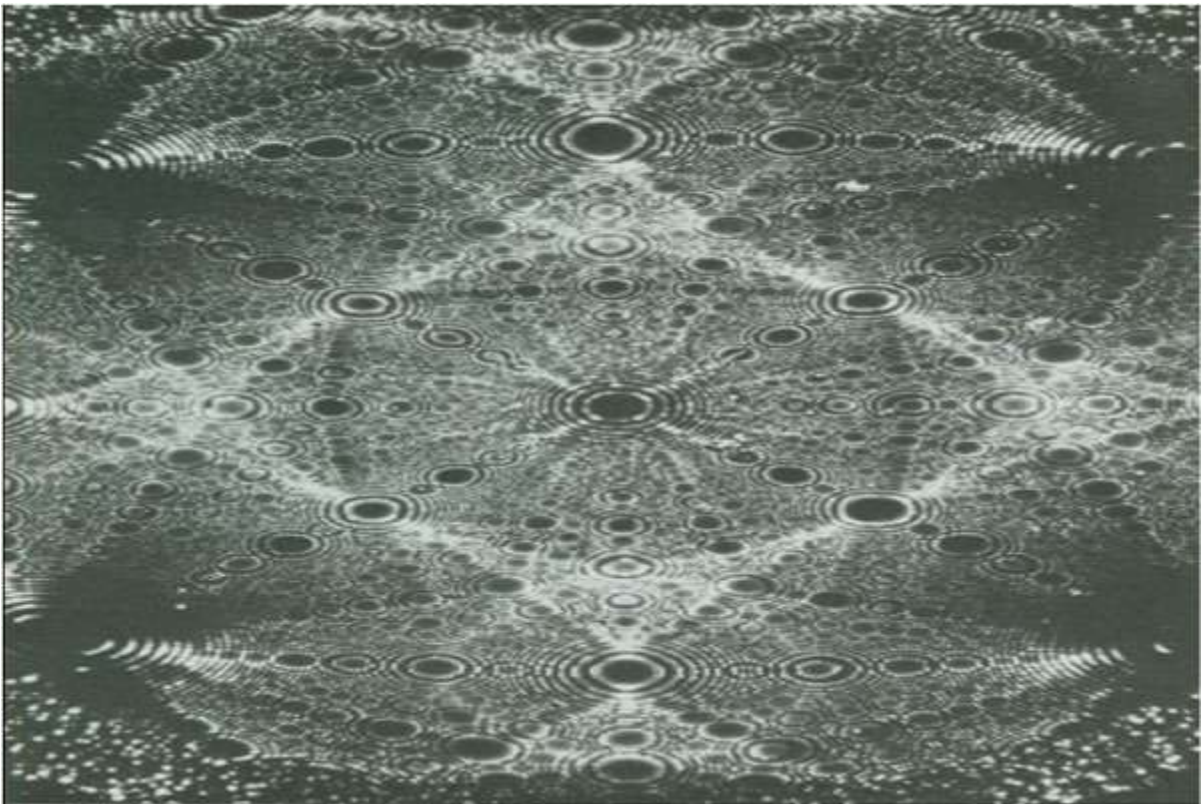
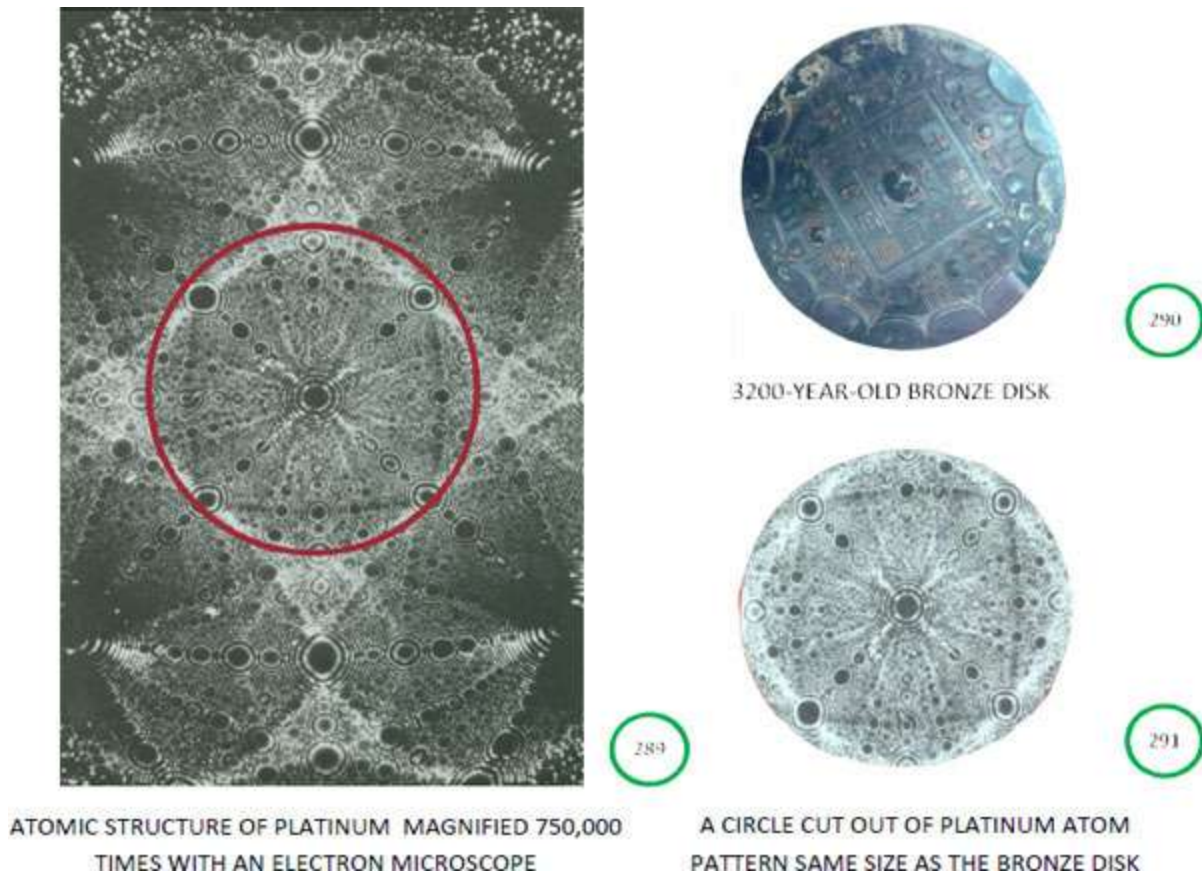


PHOTO COURTESY OF J. J. HURTAK, PHD, FROM THE KEYS OF
ENOCH



No. 289 The atom is not always perfectly round, and the shape changes constantly as it spins. The hydrogen atom has an unusual characteristic of spontaneously “jumping” from one orbit to another as it circles the nucleus. When it “jumps” from one orbit it enters into a different orbit. Scientists call this phenomenon a “quantum leap.” I believe that at this time the outer shell of the atom would be susceptible to manipulation. When the proton jumps and relocates that space between jumping and entering a new orbit could be what I call a portal of opportunity. This jumping phenomenon was demonstrated in 2014 in the American science documentary *Cosmos: A Spacetime Odyssey* in Episode 5.

No. 290 Atoms are in constant motion, but they have an identifying vibrational pattern individually and an overall basic shape and background pattern. In my research I discovered a small bronze disk, No. 290, that is about four inches in diameter. It was estimated to be 3,200 years old. The

interpretation on the disk said, “wherever there is sun there is life.” I noticed a similar pattern to atomic structure, based on photographs of atoms in my possession. I drew a red circle, with a four-inch diameter, on the photograph of the atom in No. 289. What I saw inside the four-inch red circle was very similar to the ancient disk in No. 290.

No. 291 I then cut out a four-inch circle and placed them side-by-side. They seem to be too close in appearance to be merely coincidental. As mentioned in the introduction, in 440 BCE, Leucippus of Miletus discussed the concept of the atom and later refined the idea with his pupil Democritus. Their descriptions of the atom were ‘indivisible,’ “un-cuttable,” and “that which cannot be split.” Another theory was formulated more than 2,600 years ago by the Indian sage Acharya Kanad. It seems logical that our eyes are the keys by which we can identify patterns instantly. The vibrating pattern of the atoms stuck in my mind. I believe they are actually showing us atomic structure.



PLATINUM ATOM

292



IRIDIUM ATOM

293



STELE OF DJED DJEHUTYIUNKH FROM DEIR EL-BAHRI 945 BCE
OFFERING TABLE WITH OBJECTS THAT LOOK SIMILAR TO ATOMS

294

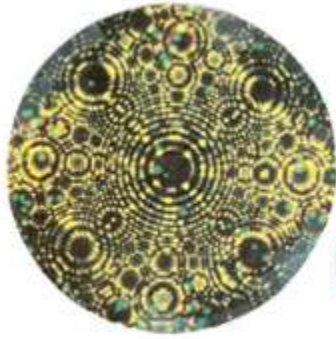
Nos. 292 and 293 Magnified platinum and iridium atoms that have been cut into four-inch circles focusing on the center circles. Notice how similar these are to the platinum atom in No. 289 and No. 291 and to the magnesium atom on the next page. No. 295 All three examples have circles in similar patterns that seem to be in motion.

No. 294 Stele depicting Egyptian god Horus holding his electrical rod in his left hand and an Egyptian ankh in his right hand. The queen on the right side holds her hands in the power position with the cone on her head, indicating she is in an electrified state. Both face the transforming table with an assortment of recognizable items. Notice the similar patterns that appear in Nos. 292 and 293. See how similar they are to the round objects on the bottom of the table (inside the yellow circle). The drawing technique of the individual “dots” in the inner circles gives a vibrating look similar to the atom. (Author photo from Room 22 in the Cairo Museum).

At the bottom of the assortment of items are round circles. Note the five major dots in the balanced pattern (inside yellow circle). Under the table are two vessels that I believe are Leyden jars filled with energy. This is evidenced by the blue-green jagged pattern that ties the two containers together. The two vessels that create a voltage surge sit on typical wooden cradles that keep them from touching the earth and prevents the energy inside the vessels from leaking back into the ground. I think it took all of those forms of energy to complete the transformation process.

Each object on the pile represents a different ingredient. Careful attention is paid to what is going on in the heavens and when the timing is right the magic ingredient of electrified sperm is added. Sometimes this is added directly from the pharaoh's erect phallus while he is standing over the table of objects. Sometimes the sperm, the catalyst, is collected in the device that is referred to as a censer and poured over the stack of objects. (See Nos. 334 and 335).

Many examples exist of similar procedures. Round circles that resemble atoms are almost always at the bottom of the stack of items. I think this represents that sub-atomic particles are always the smallest and would start at the bottom. I believe we are being shown that a combination of energy is needed to accomplish this procedure—energy from the stars, through this god, and human energy transmitted through the queen's hands. circle, similar to the examples on the previous page.



295

MAGNESIUM ATOM



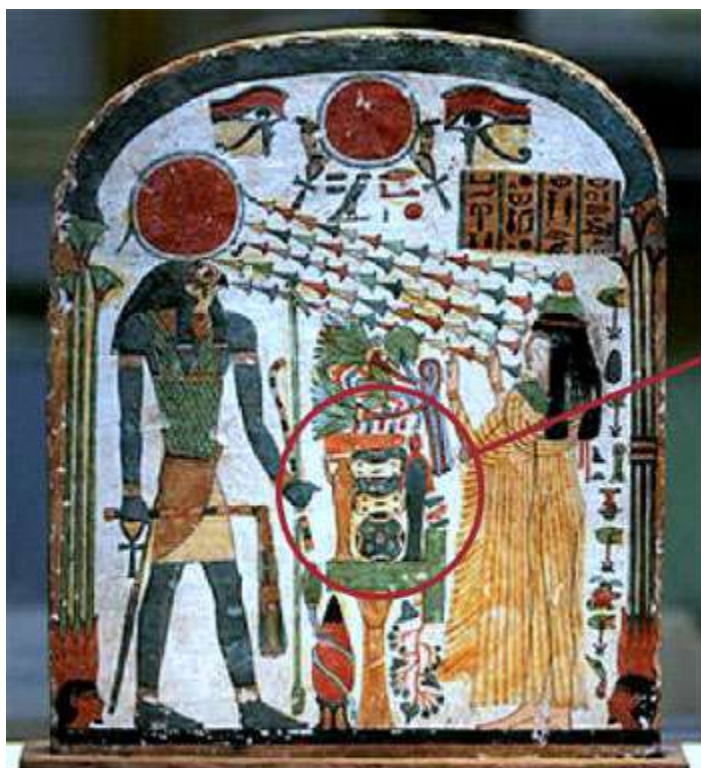
296

ENLARGEMENT OF OBJECTS THAT LOOK SIMILAR TO ATOMS

No. 295 A magnified magnesium atom. Viewing thousands of Egyptian photos over many years, I noticed a very unusual style of drawing—using dots to create a vibrating look. The circles, the inner circles, and smaller circles inside the inner circles, appear to be in motion. There appears to be a definite pattern.

No. 296 An enlarged portion of the photo taken from No. 294 on the previous page. Notice the similarity of the two round circles to the magnesium atom in No. 295—circles within circles. This unique form of picture writing using dots makes it look like it is vibrating, just like real atoms. I believe the ancient Egyptians used this style of drawing to indicate that the circles are in motion, vibrating like an atom would. Notice how the drawing technique changes with the dots used to draw the inner circles, giving the vibrating look. Note the five major circles in the balanced pattern.

In all the pictures the vibrating object is always at the very bottom of the stack. The overall appearance varies, but always has the vibrating look. There are layers of objects on top, and they never have the vibrating look. I believe the electrified sperm becomes the igniter to set off a chain reaction on the subatomic level, giving the ability to affect atomic structure.



ANOTHER EXAMPLE OF OFFERING TABLE WITH OBJECT ON
BOTTOM THAT LOOKS SIMILAR TO ATOMIC STRUCTURE
(CC BY-SA 2.0 RAMA & ONE MORE AUTHOR)

297



298

ENLARGED VIEW OF OBJECTS THAT
LOOK SIMILAR TO ATOMIC STRUCTURE



299

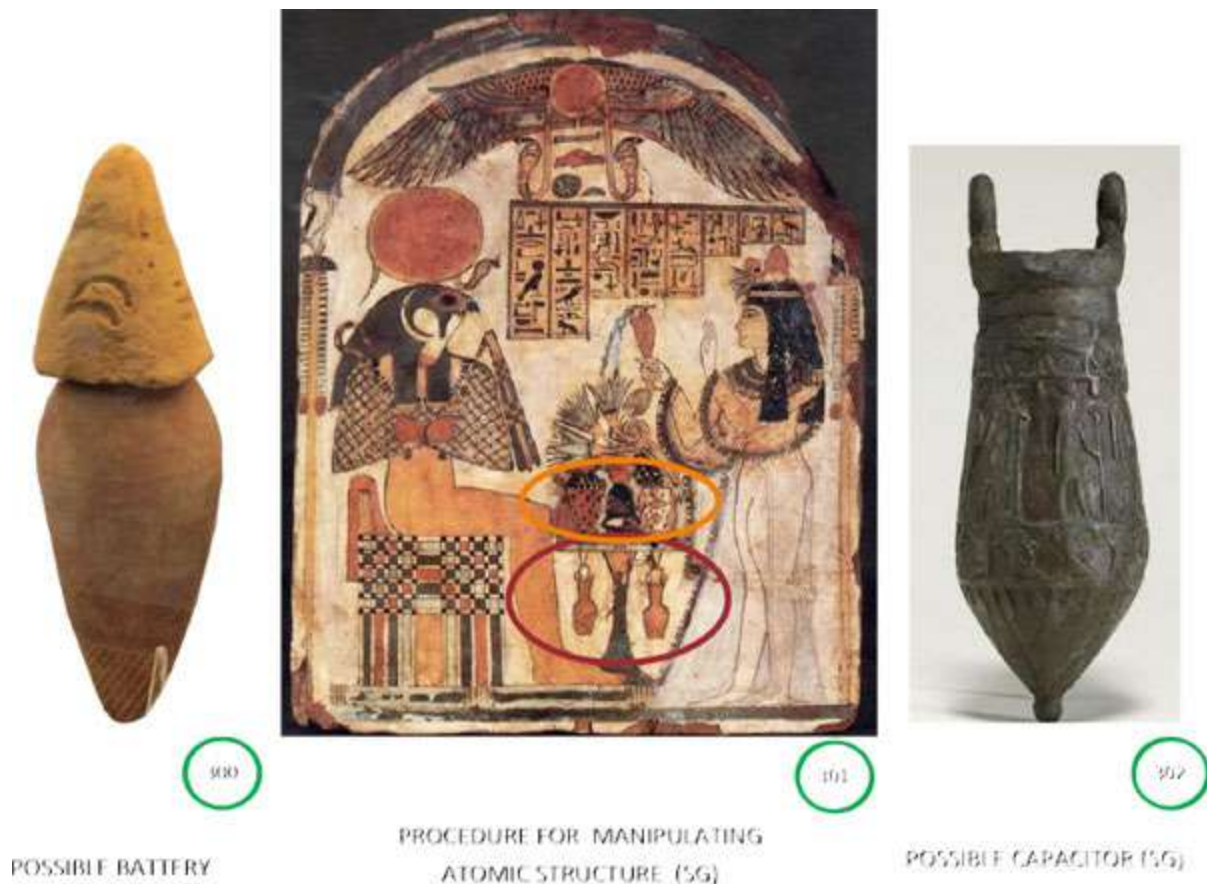
TYPICAL ATOM

No. 297 A similar scene as shown in example No. 294. The Egyptian god Horus is on the left side with the same Egyptian queen with her hands held in the power position and the symbolic electrified cone on top of her head. There is also what I believe is an electrical device under the table. There appears to be a blue lotus stem wrapped around the vessel with a bud at the top. If heated this could activate the psychoactive properties of the flower. Images of the blue lotus are seen in thousands of ancient Egyptian images. Note also how similar the circles in the enlargement of the typical atom in No. 299 are to the newly-made enlargement No. 298 (in red circle).

No. 298 An enlargement of the atom-shaped circle. Notice the vibrating technique used. See how similar it is to No. 299. Notice the squashed shapes above the main round vibrating circle. It appears that atomic

structure is being compressed, and the circles get flatter as they near the top. The other main difference is the god who is sending a stream of energy into the mix, and the round circle that represents the Sun above his head, is streaming four lines of energy into the mix, making a total of five. One line is touching the electrified cone on top of the queen's head, uniting both their energies. There appears to be a different formula when you compress rather than manipulate atomic structure.

No. 299 The vibrating magnesium atom in the enlargement is a typical atomic pattern.



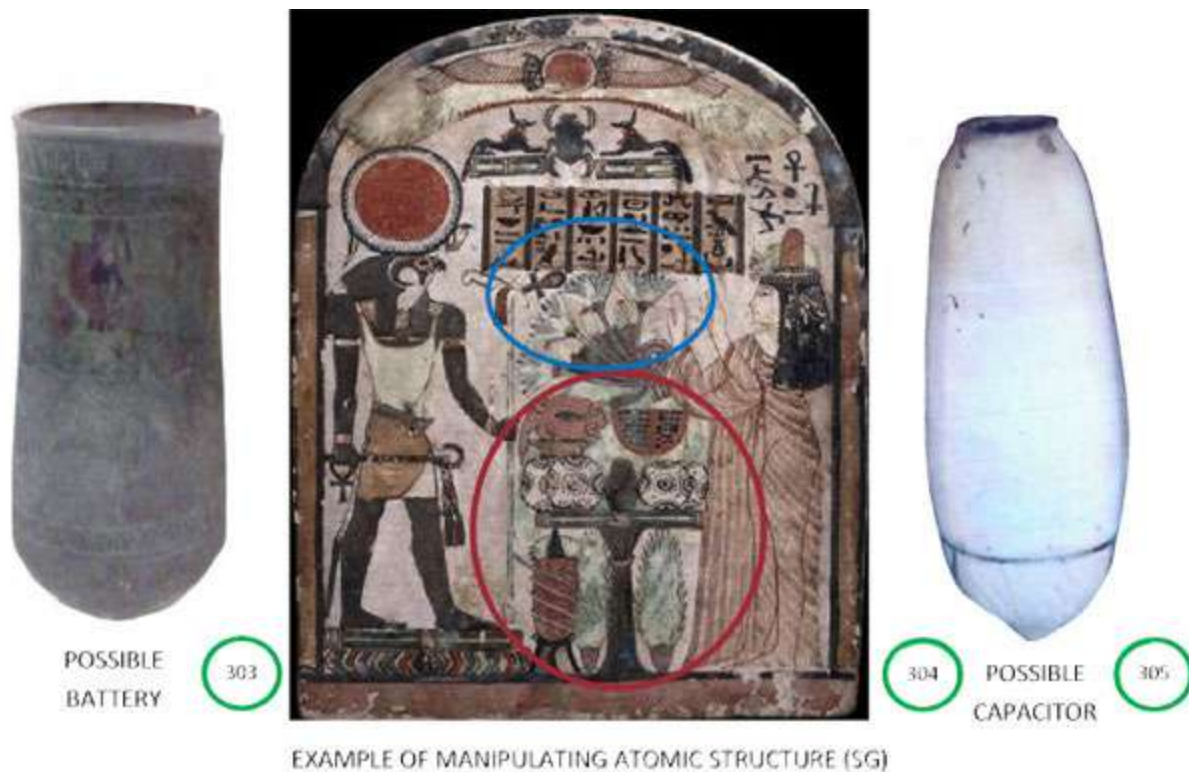
I was able to photograph many steles while visiting the British Museum in London. All had the same theme that included a table and an assortment of

items stacked on the table. The round vibrating circles that look like atoms are always on the bottom of the stack.

No. 300 Another version of a Leyden Jar for storing electricity, or to be used as a battery. The pointed bottom indicates that the vessel is intended to sit in a wooden cradle to prevent it from falling over. It also means that energy stored in a vessel that was sitting in a wooden cradle would not leak back into the earth because the vessel does not touch the Earth and is not grounded.

No. 301 Note the two round circles on the table (inside yellow oval), and the two vessels under the table that are not sitting on the ground (inside red oval). They could be batteries with stored energy potential, or a Leyden Jar type capacitor, which are needed as part of an energy source. Note that the queen has her hands in the power position, sending her energy into the mix. Note that she is in an electrified state indicated by the cone on her head.

No. 302 Another vessel, called a situla, that is designed to be suspended and hung rather than to rest in a cradle. The two hanging vessels in No. 301 would function in a similar manner to the situla.



No. 303 A possible battery, or capacitor, that would require a wooden cradle.

No. 304 For more than three thousand years the blue lotus (inside blue oval) was used by priests in ancient Egypt for its medicinal properties as well as being a sacred substance—a sacrament. Images of the blue lotus flower appear in most reliefs. The flower produces psychoactive effects that are said to have a “divine essence,” bringing tranquility and feelings of euphoria. Kathy J. Forti PhD reported that a group of Egyptian archeologists recently tested the effects on two subjects and scientifically proved the psychoactive properties of the plant in modern times. The Blue Lotus grows along the banks of the Nile, in the Indian subcontinent, and in Thailand. Fossils of lotus flowers have been found in strata dating back more than a million years.

Another example on this colorful stele shows similar procedures with the familiar-looking table shape with round, vibrating circles, sitting on the table, and other objects stacked on top (inside red circle). Some are recognizable and others are not. Notice the vase-shaped object, sitting on a wooden cradle, under the left side of the table next to a small plant-like object. On the other side of the table we see a larger version of the plant-like object. Due to the jagged edges, I believe all the vessels under the table have been electrically charged. The queen on the right side of the stele has a cone on her head, her feet on the ground, and her hands in the power position. The god Horus standing on the left is not on the ground. He is holding a rod in his left hand and his crook, flail, and ankh are in his right hand, preparing to offer his energy to the procedure. The stele shape seems to be the way that these procedures are always represented. The top of the stele is always arched or rounded.

No. 305 A possible battery or capacitor that would also require a wooden cradle.



306

PROCEDURE FOR HEATING BLUE LOTUS TO RELEASE VAPORS (SG)

No. 306 Ancient Egyptian painting on a wooden panel. The image shows a priest who is offering something to the god Ra Horachty. At the top of the image we see the shape of the Sun, which is carried by the wings of the god Horus in another form. Some Egyptologists interpret this symbol as a total eclipse of the Sun, when solar activity was at a minimum. I agree with this thinking.

We also see the blue lotus resting on top of what I believe is a battery or capacitor. If the blue lotus plant was heated it would give off vapors that could be inhaled by the person performing the ritual. Many Egyptian images show the flower on the transforming table and an assortment of possible batteries and capacitors are also present. The blue lotus appears in many images and is found on the transforming table as one of the many symbolic shapes. The blue lotus is a water lily that belongs to the genus *Nymphaea* that contains the psychoactive alkaloid apomorphine. Modern experience shows a shift in thought processes, enhanced visual perception, and some closed eye visuals as well as aphrodisiac effects. The substance has been used in modern times medically for erectile dysfunction. This could have helped the pharaoh perform his duties. It is not beyond belief that this substance could have the ability to enhance the person's consciousness and make them aware of other dimensions. They could possibly tap into another higher state of mind, giving the Egyptians access to higher knowledge.

I know that modern scientists usually cannot accept the idea that influences beyond Earth's atmosphere can have an effect on chemical reactions on Earth. However, there is a lot of new science to the contrary. For example, Giorgio Piccardi, Director of the Institute of Physical Chemistry in Florence, Italy, determined in the late 18th century that chemical reactions coincided with solar flares and sunspots. His research involved twenty different tests each day spanning a nine-year period. *Cosmic Clocks*, written by Michel Gauquelin, is a great resource for outside influences on chemical reactions. It has been proven that many different chemical reactions can vary hour by hour. (Gauquelin is more famous for his research that has become known as the "Mars effect," a statistical correlation between sports superstars and the position of the planet Mars at the time of birth).

In the mid-eighties, the Good Morning America TV program featured a man in his eighties who was retiring from weather predicting for the Old Farmer's Almanac. He had successfully predicted the weather one year in advance for more than sixty years. To celebrate his retirement the show did

a comparison with a representative from the National Weather Bureau to see who was more accurate in the prior five years. At that time, the National Weather Bureau could only predict the weather two weeks in advance with a 65% average record of accuracy. In contrast, the Old Farmer's Almanac predicted the weather two years in advance with an 80% accuracy rate.

The jaw-dropping part was how these accurate predictions were made. The man retiring from the Old Farmer's Almanac rolled out several large charts and explained that he created an astrological chart for the United States, breaking the US into sixteen regions, then creating an individual chart for each region. It appears his system of working with the stars, planets, and other heavenly bodies worked just fine. After that segment the Old Farmer's Almanac became a great personal resource for anticipating upcoming celestial events.

The official story on the Almanac's website says Robert B. Thomas, the publication's founder, studied solar activity, planetary cycles, lunar phases, and weather patterns and used his research to develop a secret forecasting formula, which is still in use today. Other than the Almanac's prognosticators, few people have seen the formula that is kept in a black tin box at the Almanac offices in Dublin, New Hampshire.

How could the concept of astrology work? I believe when we are born and draw our first independent breath outside the protective cloak of our mother's aura, the bright stars directly over our heads, which is a direct line and the shortest distance, imprint us, probably through the soft spot in our heads, which closes in the first months after birth. Those stars directly over us give us the most stellar energy; other stars hit us from different angles and I don't think they have as powerful an influence. Since there is a mathematical pattern to the heavens, I believe this is why the premise of astrology can work. Once we are imprinted with the most straight line influence of stellar energy, everything can be charted from there. All angles

and all influences. It happens at the exact moment of birth and the exact location on the earth. Once that is known, an exact chart and the progression of influences can be calculated throughout life.

I believe humans move too fast on Planet Earth—walking, running, or riding on an animal is about as fast as we should be traveling. This would allow us to keep up with our influential star patterns that imprinted us when we were born. When they are active we get the full measure of energy and by just walking or running we never get too far away. Traveling half way around the globe in a pressurized plane disengages us from our main energy power source. I believe the side effect of running away from your stars is called jet lag.



307

VARIOUS PROCEDURES FOR MANIPULATING ATOMIC STRUCTURE ARE CARVED ON A STELE

No. 307 This stele photo, taken by the author at the British Museum, shows three levels of activity. Each level shows a different procedure. Notice each scene has the same type of table. Each of the tables has round vibrating circles (inside red circles). Other objects are placed on top of the vibrating circles. When you examine each stack closely, the items on the table are different, and something different is being poured over the top of each stack, and the vessels used are different in each example. Notice that each attendant nearest the table is adding or pouring a liquid out of a different

container. I believe all the important gods portrayed in the drawings on the stele represent major stars, which were a source of energy. I will explain this in detail in Chapter 11, Star Gods. Their importance was demonstrated by their seating sequence at the table.

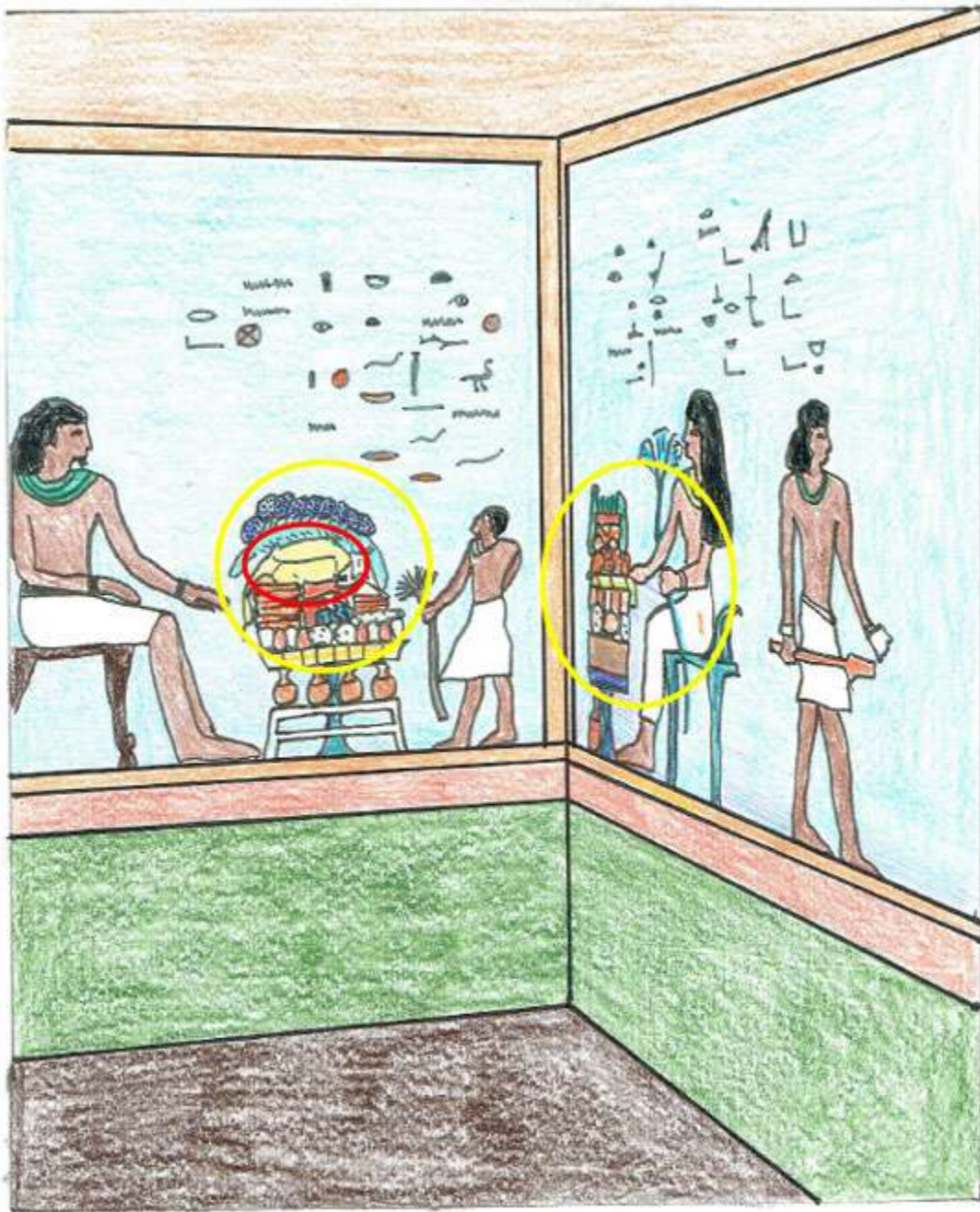
It appears that a process of transformation, or transmutation, of an alchemical nature is taking place. The ancient Egyptians possessed knowledge that we have yet to decode. It seems very significant that the origin of the English word “alchemy” derives from the ancient name of Egypt, Khem, which meant “black land.” The words alchemy and chemistry are both derived from khem. Alchemy has long been known as “the black art,” because of the sense of mystery and secrecy that has always enshrouded its processes. Alchemy was practiced in Mesopotamia, ancient Egypt, Persia, India, Japan, Korea, and China. Alchemy was also practiced in Classical Greece and Rome, in the Muslim civilizations, and in Europe up to the 19th century.



PHOTO OF STELE SHOWING TYPICAL PROCEDURES OF MANIPULATING ATOMIC STRUCTURES (JB)

No. 308 In this stele we see three levels similar to the previous page. Each level has different procedures occurring. The table is present. There are vessels under the table, and various objects are stacked on the table with the vibrating circles on the bottom. On the top level the person standing is using hand energy (inside red circle). The middle level scene shows

something being poured that is electrified, because of the jagged edges. Note both the pharaoh and the queen are not on the ground and neither is the table. She is touching and holding the pharaoh, thereby combining their energy, and creating a more powerful discharge of electricity. In the lower level we see something similar. Pharaoh and wife are seated with feet off the ground, and it appears that the attendant on the left side of the table is adding something to the stack of objects. I believe these directions on steles are similar to recipe books with color illustrations.



WALL PAINTING INSIDE ANCIENT EGYPTIAN TOMB

No. 309 This illustration has been redrawn by the author and shows the interior corner of an Egyptian tomb. The deceased is seated in front of a transforming table with many items stacked high on top (inside both yellow circles). On the right side of the image we see a female seated in front of another transforming table that also has many items stacked on top. Both of

these scenes display a major point of information that has been painted on the tomb walls. These items had major significance in the ancient Egyptian view of life, or the afterlife. Each scene appears to be one full panel. Again, inside of a tomb, we see the transforming table with the familiar round vibrating circles on the table, and some round bottomed vessels hanging beneath the table. Looking closely, the hind leg of an ox is visible (inside red circle), which symbolized what we call the Big Dipper to the ancient Egyptians. This major asterism in the night sky has been significant to many cultures.



310

TOMB WALL PAINTING WITH GOD MIN SEATED IN A CHAIR (P5)

No. 310 Wall painting showing Egyptian god Min seated on a chair and facing what appears to be an inventory of items. Familiar shapes, atoms, batteries, and capacitors can be recognized. These are the same items that appear on, and in conjunction with, the transforming tables. This painting has been preserved for thousands of years and yet the colors remain bright and vivid. I believe that color coding played an important role in explaining

the procedures since the colors of the visible spectrum have specific frequencies that can be measured. These frequencies could be compatible with the colors of bright stars discussed in Chapter 11.

The strange shapes and symbols that appear in these paintings on what Egyptologists call “offering tables” are not depicting literal offerings. Instead, I believe they are coded shapes, such as the ox’s hind leg, which often appears in the stack of items, and is known to represent the Big Dipper, a familiar group of stars in the constellation of the Great Bear. These items are not meant to be interpreted literally. I believe they represent elements and stellar constellations that are related to particular alchemical formulas and procedures. The symbols on what I have called “transforming tables” need to be decoded.



EGYPTIAN GOD ANUBIS IN TOMB WALL PAINTING (P5)

No. 311 The god Anubis faces an inventory of items, and he holds a rod in his left hand (inside gold oval) that is similar to No. 34. I have drawn a black line over the rod for clarity. This image is similar to the one on the previous page. Many of the same items are represented: atoms, batteries, and unusually shaped vessels with special wooden holders. Many of these items are seen in paintings on, or under, transforming tables. Note the assortment of atomshaped items (inside small yellow circles). Inside the blue squares and rectangles are objects that could be batteries. They rest in wooden cradles, indicating the vessels would not be grounded to the earth.



312

GOD OSIRIS INSIDE A CEREMONIAL CHAMBER (FARADAY CAGE)



313

ATTENDANT MAKING OFFERING TO GODDESS



314

HUMAN HAND INSERTED INTO ITEMS

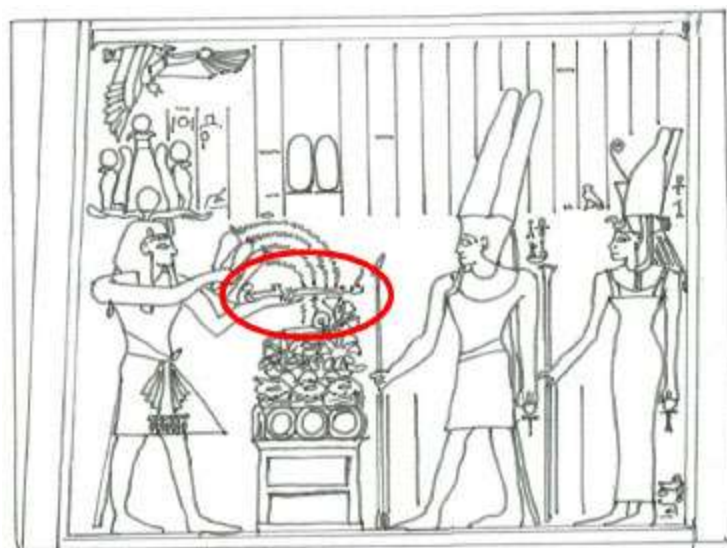
No. 312 God Osiris is seated inside of a Faraday cage with his feet off the ground. A transforming table is outside the enclosure with various vessels identified earlier as batteries and capacitors sitting on and under the table with the familiar round circles and symbolic shapes stacked on top. The man is shown with his hands in the power position. The man's sandals (in yellow oval) appear to be similar to the gold sandals seen in No. 128. Wearing gold sandals, and being grounded to the Earth, would allow electricity to pass from the Earth through the body and out of his hands. (Recreation of a papyrus).

No. 313 An attendant is presenting a tray with the familiar round circles and other symbolic shapes to a goddess (inside red circle). Since she is not grounded, and is holding a rod in her left hand, she could be ready to administer an electrical charge. (Recreation of a papyrus).

No. 314 In this close-up of a transforming table the person's hand (in yellow circle) is inserted into the stack of objects and is resting on what looks like atoms. There are two vessels under the table. Could the person be activating the process with energy from his hand with electrical assistance from what looks like batteries underneath the table?



MULTIPLE TRANSFORMING TABLES (SG)



TRANSFORMING TABLE CEREMONY (DRAWN BY AUTHOR)

Thousands of ancient Egyptian images depict the same themes. They have the same shapes, tables, and shaped circles that look like atomic structure. Sometimes recognizable symbolic shapes represent constellations. Human hands in the same position are always facing the table. The same-shaped vessels that could act as batteries or capacitors are almost always present. These scenes are shown in drawings inside tombs, on temple walls, in steles and reliefs. They must have had major importance in the lives of the ancient Egyptians. I know some of the ideas seem far out, so please keep an open mind. Remember the expression, “if it looks like a duck, walks like a duck, and quacks like a duck—it’s probably a duck.”

No. 315 Six examples of transforming tables that appear to be in operation. A standing figure holds both hands in the power position, facing a transforming table, in front of the god Osiris. Five other examples show one hand inserted into the mixture on the tables, which indicates the use of human hand energy as activators. The kneeling figures have cones on their heads.

No. 316 Four streams of liquid are being poured from three vessels held in the right hand of the male figure on the left. He holds an object in his left hand that I believe is used to collect sperm and has been incorrectly identified as an incense burner (inside red oval). This same hand held device also appears on the cover of the book. It appears that the contents will be poured over the items on the transforming table that includes the round items on the bottom. This will be discussed in detail in the next chapter.



KING TUT'S CHAIR

317



ENLARGED VIEW OF BACK OF CHAIR

318



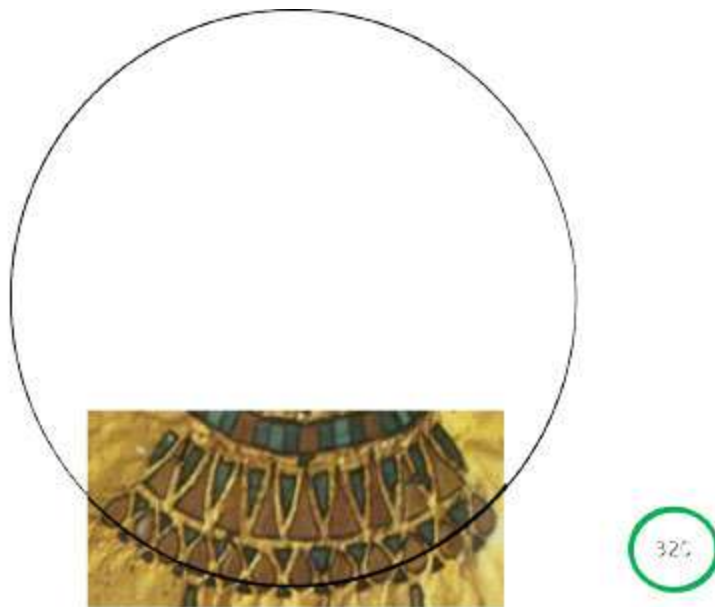
ENLARGED VIEW OF MODEL OF ATOM

319

No. 317 Tutankamen's gold-covered chair. I believe the ancient Egyptians used secret ways to conceal important information. An example is the information embedded in the back of King Tut's gold chair. Not only is the chair an important tool used to generate electricity into the human body, but there are picture instructions that show how to generate static electricity using the chair so that the electricity could be captured and made portable. The engraved gold drawing on the back of the chair shows the pharaoh in the chair. His feet are off the ground, and he is being stroked by his wife. She is holding something black in her right hand; it could be fur. Egyptologists believe she is feeding him, but her hand is nowhere near his mouth and appears to be empty.

No. 318 Enlargement that includes the unusual tall shape on the right hand side of the back of the chair that is next to King Tut and his wife.

No. 319 Enlargement of what could be the most important item on the back of the chair—the tall shape on the right hand side with the large circle at the top, and the partial sections of round shapes below the completed circle. This object was first discussed in No. 77. The top circle, with the wedge shape, that penetrates from the outside through the many inner circles, stopping at the last inner circle, is I believe a diagram of atomic structure and shows the way to affect and manipulate the atom. The smaller pieces under the main round example are only parts of each whole potential shape. In this way, information was concealed by only revealing a part of the secret.



FIVE PIECES OF A SMALL SECTION WHEN TIED TOGETHER COMPLETES THE CIRCLE



321

FIVE SECTIONS MAKE A COMPLETE CIRCLE

No. 320 An example I made to show how it works. I took the lower section from No. 319, shown on the previous page, and placed it as part of the outlined circle.

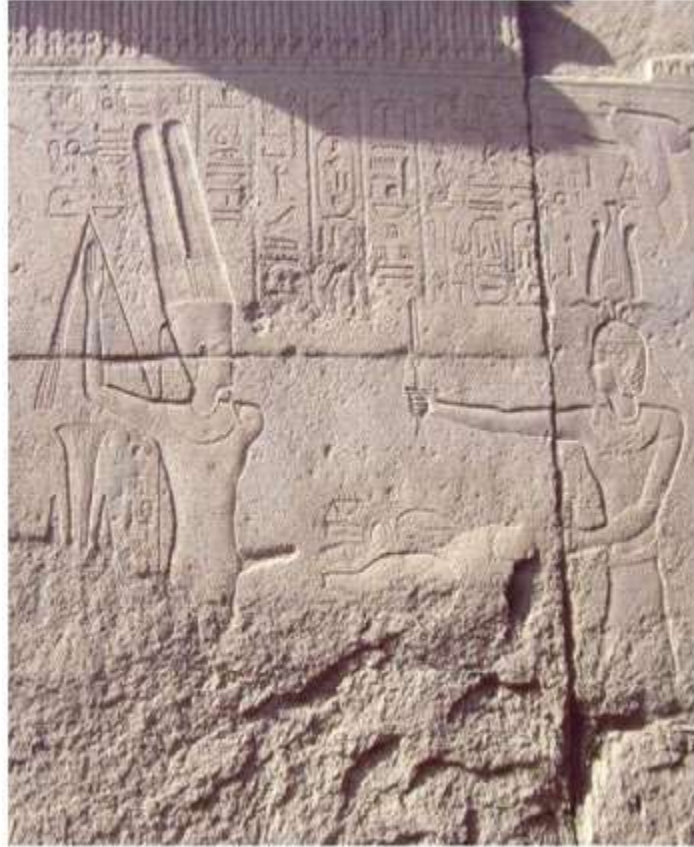
No. 321 All five sections placed together, completing the full and most important part—the completed circle. I think No. 319 is a combination of many different secrets. Each piece is part of a bigger pattern. The entire process was engraved on the back of King Tut's chair. It seems logical that other tools, measuring devices, or information would also be represented.

CHAPTER 10

MANIPULATING ATOMIC STRUCTURE WITH HUMAN ELECTRICITY



EDFU TEMPLE TO HORUS IN EGYPT



EGYPTIAN GOD MIN CARVED ON TEMPLE WALL



EGYPTIAN GOD MIN WITH ERECTION CARVED ON TEMPLE WALL

322

No. 322 The ancient Egyptian fertility god Min (inside red oval) was always shown ipythallus, “with an erection.” My experience with ancient Egypt related to the pyramids, and all my early research was at the Giza Plateau in Egypt and the immediate area. I was unaware of other aspects revealed in the temples further south. Some of the photos I took while visiting the temples in Upper Egypt are shocking according to modern beliefs about nudity, or what we think of as art or pornography. The ancient Egyptians were merely showing us, through picture language, how to create an electrical charge sufficient to affect atomic structure. There was no embarrassment about functions of the human body.

Male masturbation was an important image in ancient Egypt, and when performed by a god it could be considered a creative or magical act. As mentioned in the introduction, the god Atum was believed to have created the universe by masturbating to ejaculation, and the ebb and flow of the Nile was attributed to the frequency of his ejaculations. Egyptian Pharaohs, in response to this, were required to masturbate ceremonially into the Nile at certain times.

Certain bizarre (to the modern reader) stories come from ancient Egyptian creation myths. When you first read them they seem bizarre, and they do not make any sense. I have always believed that there is always a little bit of truth in any legend or myth. Throughout history the common denominator in the creation myths is male sperm. It was collected at the time of ejaculation in special devices. In Egypt sperm was collected in jars and spread on lettuce, and the god Min would “trick” others to eat the lettuce that was coated with sperm.



GOD MIN WITH ERECTION CARVED
ON EXTERIOR OF TEMPLE WALLS

323



GOD MIN WITH ERECTION
CARVED ON COLUMNS

324

Stories and explanations given by Egyptologists do not seem to make sense. Maybe the real message is the ability to electrify male sperm? It could be the key to unlocking the outer shells of atoms. “Amping up” the electrical

potential of the sperm, while still inside the body, as explained earlier, could act as an igniter. Somehow scientists have not been able to manipulate atomic structure without shattering it. Maybe the ancient Egyptians knew more about the laws of nature and how to apply them on Planet Earth and were able to accomplish what still seems impossible for modern scientists.

I have conducted extensive research on what the medical profession is currently doing with sperm. They clean it and prepare it for all sorts of experiments, mostly for in vitro fertilization. I've spoken to doctors who specialize in this, and I was introduced to electroejaculation, which is an unusual procedure for emptying the scrotum where the male sperm is stored. Only twenty volts of electricity are required to touch any male scrotum and completely empty the contents of sperm. In this way, an Egyptian Pharaoh could eject his sperm as desired or required for ceremonial purposes at any time. More information and explanation on electroejaculation is available on page 154.

Since timing is always of importance, the pharaoh could always be ready to produce the electrified sperm on short notice. We saw all the different ways the ancient Egyptians could have created energy. They could store it for long periods of time. They had capacitors that were capable of storing energy that could be released at one time, creating a sufficient charge for a specific purpose.

No. 323 A photo of the Egyptian god Min, the male god of fertility, who was worshipped from pre-dynastic times but especially during the Middle Kingdom, 2000 BCE—1700 BCE. The carved relief of Min (inside red oval) standing with an erection carved on the outside of temple wall in Kom Ombo.

No. 324 A photo of the god Min carved on columns (inside red oval). These larger-than-life carvings are on temples, inside and out, for all to see.



PHARAOH GIVES LETTUCE TO GOD MIN WITH GODDESS ISIS LOOKING ON

No. 325 is a carved relief that shows pharaoh Ramses II giving wild lettuce to the god Min, who is standing on a raised platform, and is therefore not

grounded. He is standing with bare feet and a visible erection. His phallus is positioned over what is described as lettuce. This particular variety of Egyptian wild lettuce was believed to be an aphrodisiac. It appears as though he is about to ejaculate his sperm onto the lettuce. What else could he be doing? We saw photos of the god Min on temple walls and columns, standing with an erection. This carving is different; he is standing over what appears to be “lettuce” (inside red oval). This particular plant grew straight and tall, and Egyptologists say it was a phallic symbol. When pressed, it produced a white substance that resembled sperm. The plant’s botanical name is *lactuca sativa*.



LARGER PHOTO OF COLLECTION OF SPERM AT LUXOR TEMPLE



327

DEVICE FOR COLLECTING SPERM THAT HAS BEEN MIS-IDENTIFIED AS A CENSER

No. 326 I took this photo in 2010 inside the Luxor temple in Egypt. I believe we see the god Min ejaculating his sperm into a small, hand held container (inside the red circle). I believe the container into which the sperm is being collected has been misidentified as an incense burner.

No. 327 This device is identified as a censer, a container for burning incense. We can clearly see in the photo that the same hand held container is being used for collecting sperm from the god's erect phallus. The "censer" has the head of the falcon god, Horus. Maybe some of the examples used in the beginning of this book will take on different meaning as you will see this same device used in different ceremonies and procedures in upcoming illustrations.



PHARAOH PRESENTING AN OFFERING TABLE TO GOD MIN, ABU SIMBEL, APPROXIMATELY 1300 BCE (JB)

No. 328 This larger-than-life image that was carved into a wall at Abu Simbel shows the god Min in bare feet, with an erect phallus, standing on a wooden block, and therefore not grounded, and over a table with assorted objects stacked on top. A god in human form would still need to undergo the same procedures as the same earthly laws would apply. An attendant is grasping a long rod that was described earlier as an electrical transferring device. It appears the god Min is ready to ejaculate onto the pile of objects (inside red circle).

In ancient Thebes, modern Luxor, during the 18th dynasty, a festival was celebrated at the time of the Nile's annual inundation. Called Opet, meaning "secret chamber," special rituals were performed to regenerate and confirm the king's right to rule for another year. These secret chambers referred to private rooms that adjoined the inner sanctuary of Amun's temple at Luxor. Egyptologists say these rooms were built on the Mound of Creation that

rose symbolically from the Primeval Waters of the goddess Mut. The ceremony was said to affirm the god's power and to reaffirm the divine marriage between god and goddess. After offerings were made at Karnak to rejuvenate the Pharaoh's divine power, a huge procession followed priests who carried statues of the holy trinity of Amun, Mut, and their child Khonsu, from the Karnak temple to the secret chamber sanctuary at Luxor temple. About three weeks later a return procession brought the god's statue back to Karnak.

I believe a transformation took place in the secret chamber. The pharaoh, symbolically transformed into the god Min, would provide the igniter, or catalyst. His electrified sperm had been "amped up" prior to entering the secret chamber. A lot of preparation was required for this procedure, including knowing the appropriate time of day. With the enhanced ability to electroejaculate (explained in detail on page 153) they would be ready at the chosen moment.

No. 329 Illustration of the procession and ceremony of the fertility god Min at the annual Opet festival.

No. 330 An enlargement of the funnel-looking object circled in red in No. 331. Egyptologists call this a "trumpet." However, it would not work as a trumpet as there are no holes to vary the sounds that a musical instrument would make.

No. 331 An enlargement of the god Min standing with an erection inside his ceremonial chamber, which appears to be a Faraday cage.

No. 332 Egyptologists believe this is a plug to protect the trumpet. When I saw the shape of the object behind the god Min (inside the red oval), it became obvious to me that it could be a funnel used to direct the flow of sperm when the god Min ejaculated. I believe this object was used to keep it clean until it was needed.



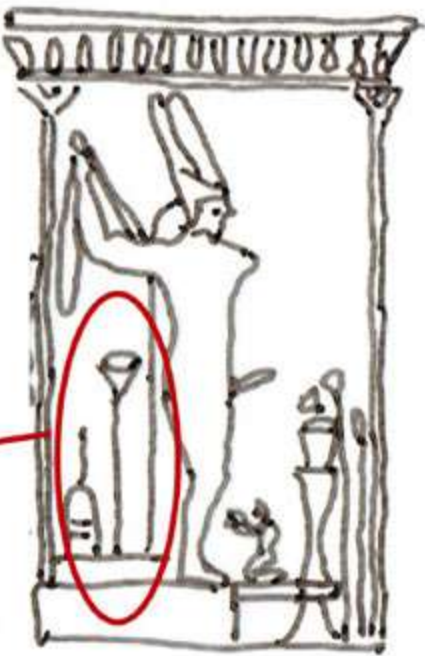
DRAWING OF THE OPET FESTIVAL PROCESSION OF THE FERTILITY GOD MIN

329



330

FUNNEL FOR DIRECTING FLOW OF SPERM



CEREMONIAL CHAMBER THAT APPEARS TO BE A FARADAY CAGE



331

332

PROTECTIVE INSERT WHEN FUNNEL IS NOT IN USE



DEVICE FOR COLLECTING SPERM THAT HAS BEEN MIS-IDENTIFIED AS AN INCENSE BURNER

333



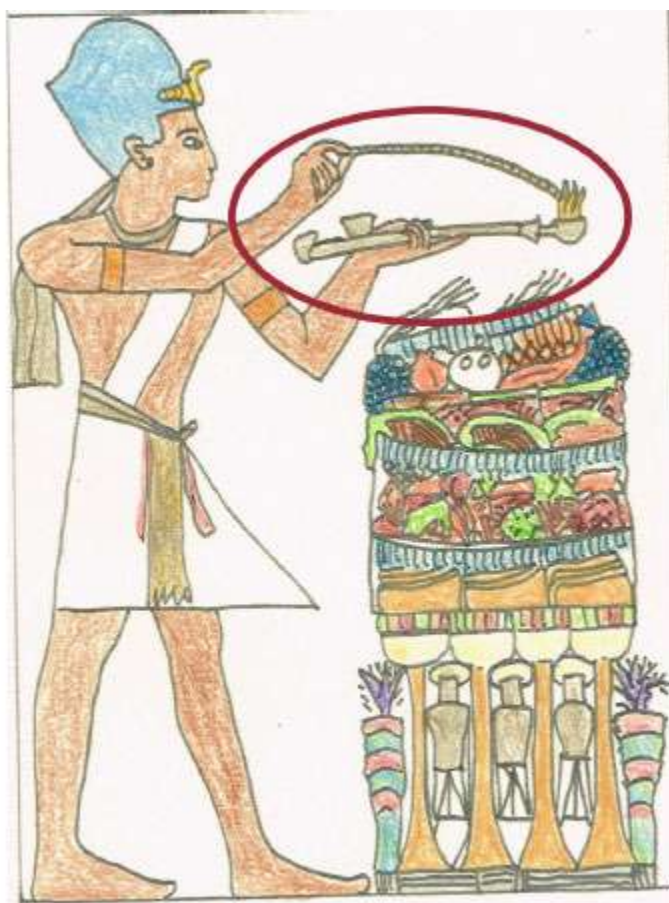
334

SEM PRIEST WITH CENSER AND SPRINKLER IN FRONT OF A TRANSFORMING TABLE (SG)

No. 333 A hand-held device that was used for collecting the god Min's sperm as shown in previous photos. Egyptologists refer to this as a censer, an object for burning incense. This is another example of objects that I believe have been incorrectly -identified.

No. 334 This image is a small section from the larger Papyrus of Ani. A Sem priest is holding a sprinkler (inside red circle) in his right and a device that has been wrongly identified as a censer in his left hand. Note how

similar the hand-held device (in red oval) is to No. 333. He holds this device over what I have called a “transforming table,” with many different items stacked on the table. I believe the priest is about to pour the electrified sperm from the small hand held container (inside red oval) onto the items on the table thereby providing the igniter or catalyst to begin the process of transformation. What look like sparks coming out of the device have a similar appearance to the electrified look of the objects on the transforming table. The state of electrification always appears as jagged lines. I believe the ancient Egyptians understood alchemy and knew that something can’t be created from nothing, but with the right timing and correct ingredients, elements could be transformed into something else through metamorphosis.



335

PHARAOH ADDING ELECTRIFIED SPERM TO TRANSFORMING TABLE



PHARAOH HOLDING A SO-CALLED INCENSE BURNER

No. 335 The pharaoh Seti I is standing in front of the transforming table and it appears that he is preparing the hand-held device (inside red oval) to perform a ritual.

No. 336 Illustration of relief of Seti I in the temple at Abydos preparing to deposit the electrified sperm onto the items on the transforming table. Note the hand-held device known as a censer (in red oval). See also the explanation in No. 327.

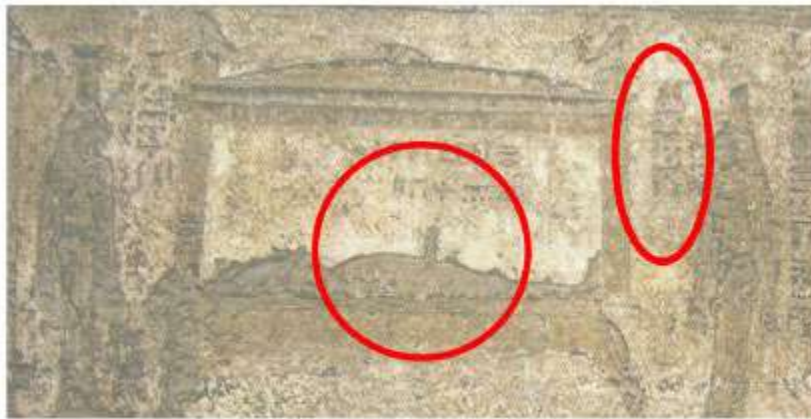


WALL RELIEF FROM HATHOR TEMPLE SHOWING OSIRIS WITH ERECTION LYING ON A SLED BED (SG)



338

RELIEF SHOWING OSIRIS WITH HAND ON ERECTION (JB)
PRIESTESS HAS HANDS IN THE POWER POSITION



339

OSIRIS LYING WITH ERECTION AND SLIGHTLY LEVITATED (JB)

No. 337 A carved wall relief from the Hathor temple in Dendara, Egypt, showing the god Osiris, who is supposedly dead, lying on his sled bed with an erection. The scene depicts the famous myth where the goddess Isis, in the form of a falcon (inside red circle) prepares to magically conceive their divine son, the falcon god Horus. Attendants hold their hands in the power position. According to Egyptologists, this annual “Resurrection of Osiris” ritual was performed to ensure the flooding of the Nile. This interpretation does not make sense to me.

No. 338 When I see a carved relief of a supposedly “dead” pharaoh lying on his back on a sled bed, with his hand on his erect phallus (inside red circle),

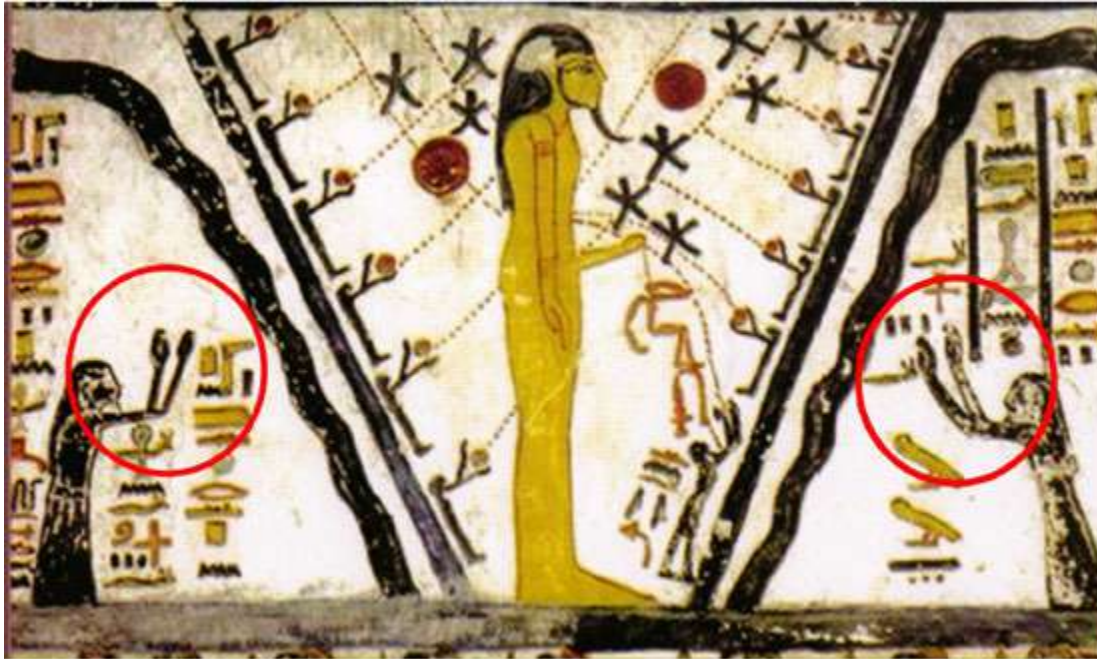
I do not believe he is dead. Since he is lying on a sled bed I believe he has been electrified and it's showing that he is ready for ejaculation.

No. 339 The figure of Osiris is lying inside a chamber and the attendant on the right has her hands in the power position. Common sense says the scene being depicted involves a live person and not someone who is dead.



340

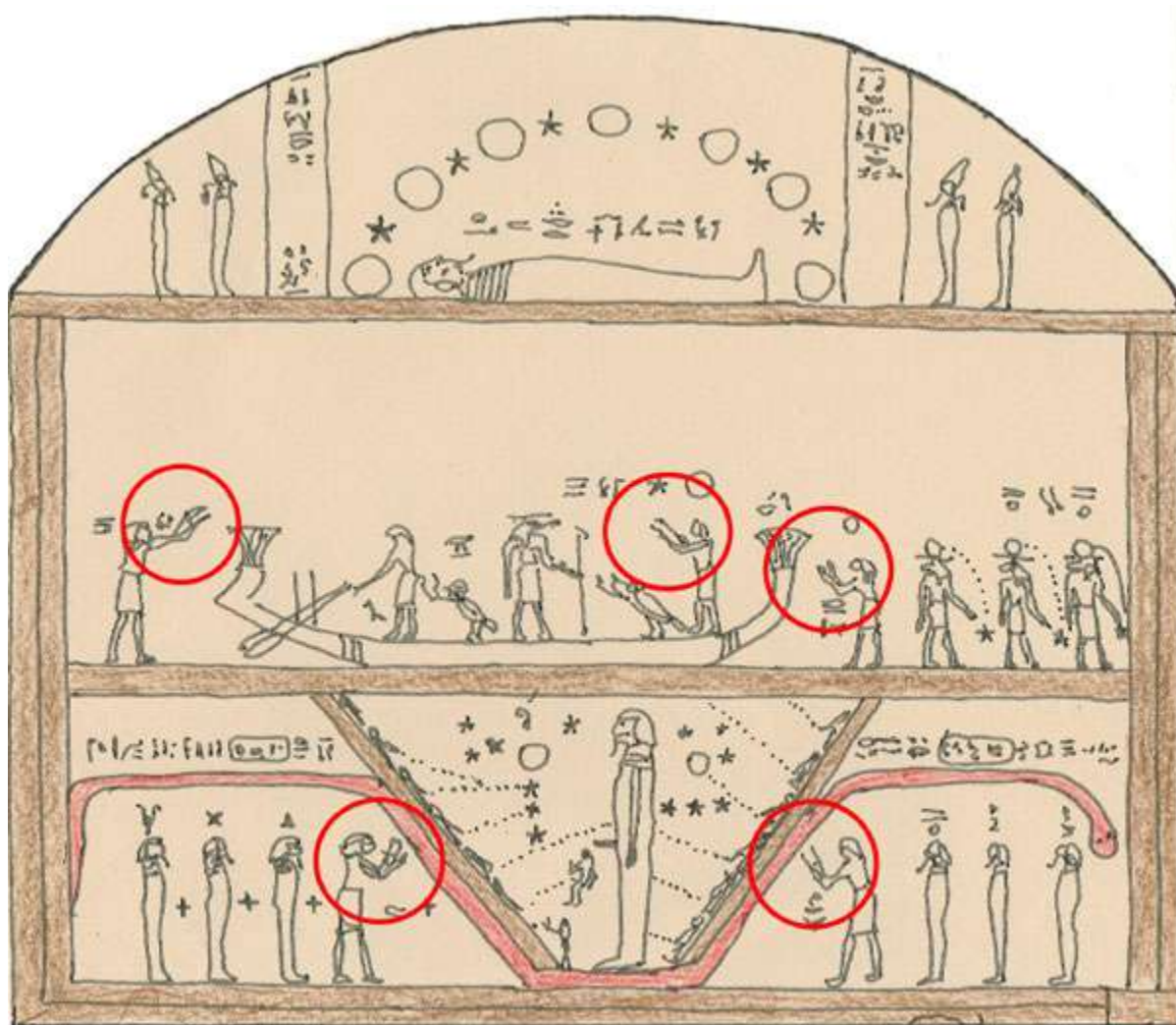
PAINTING INSIDE THE TOMB OF RAMSES VI VALLEY OF THE KINGS (SG)



ENLARGED DETAIL OF WALL PAINTING (SG)

No. 340 A painting from the tomb of Ramses VI in the Valley of the Kings near Luxor, Egypt where many important pharaohs were buried. A small portion is emphasized (inside red oval). There are elaborate and detailed drawings on all the walls and ceilings. In one of the many rooms is a detailed drawing of what may be a system for deciphering our genetic code and our relationship to the stars.

No. 341 Enlargement of the section of the wall painting shown above (inside red oval) in illustration No. 340. Note the hands of the attendants on the side (inside red circles) are in the power position. The small stick figures on the inclined areas seem to be receiving energy in the form of small spheres.



DRAWING FROM A TOMB WALL IN THE VALLEY OF THE KINGS

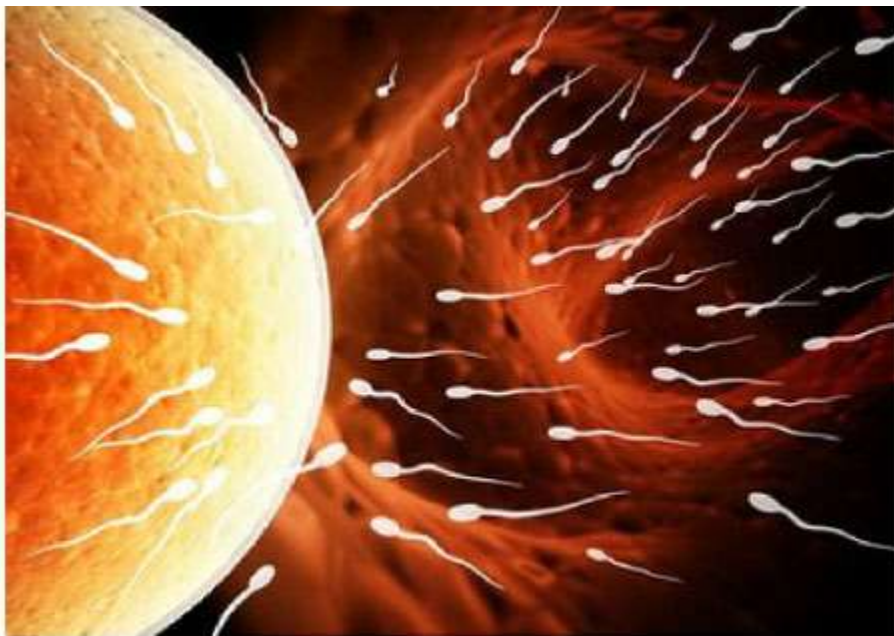
342

Some details that were drawn and painted on tomb walls don't have logical explanations if the events were actually happening after death. However, if the ancient Egyptians were striving to create, or re-create, a perfect life after death, what better way than to accurately depict the events and details of what occurred in earthly life? This also left a priceless permanent record of daily activities and unique procedures that were a part of their lifestyle.

No. 342 This re-drawn image is similar to the one on the previous page. We see a man (pharaoh) standing in the middle with an erection. He is

surrounded by what appear to be stars and two round circles that could be the Sun and Moon. On both sides of the angled enclosure we see small stick figures. Each stick figure is connected by a line of small dots to either a star, the standing figure, or one of the circles.

I believe this drawing is showing us a procedure, or system, that exists in relationship to the stars. Perhaps this is a coded explanation for re-embodiment. Note that attendants' hands are in the power position (inside red circles).



ARTIST'S RENDERING OF HUMAN SPERM MAGNIFIED MANY THOUSANDS OF TIMES (P5)

343

No. 343 Artist's rendering of human sperm, swimming toward an egg, magnified many thousands of times. Each tiny glowing spot with a tail is a positive electrical charge, and its main purpose is to discharge its electrical packet of energy. Every male on Earth has the ability to create billions of tiny electrified sperm. They are microscopic tadpole-shaped sparks of life swimming around just waiting to be united with the female egg to create new life. When a single sperm comes in contact with an egg, there is an explosion as the sperm pierces the outer membrane. If that small electrical

charge was magnified to the size and proportion of a human, it would be a powerful explosion.

Current fertility research at Harvard, and at Northwestern University in Chicago, has actually measured the electrical current in sperm. This cutting edge research describes the penetration of the egg by the sperm as a molecular explosion setting off sparks that are actually visible.

What if the electrical charge of male sperm could be increased by introducing electricity where the sperm was being created inside the human body? I believe the ancient Egyptians understood how the human body worked and were able to pass electricity through the body's electrical pathways into the testicles, the place where the sperm is generated, dramatically increasing the electrical charge. Electrified sperm could have been used as the necessary spark to set off powerful reactions. Imagine the collective potential of millions of electrified sperm acting all at once.

Currently, we do not manipulate the atom to release its energy—we crush it. This approach is incompatible with life, and that is why we get destructive waste. What if the increase in the electricity in the sperm was sufficient to penetrate the outer shell of atomic structure? I believe electrified sperm was used by the ancient Egyptians in a process similar to a “low-energy nuclear reaction,” now called LENR. Timing was paramount. For example, during the annual Opet festival, described on page 143, the pharaoh was symbolically transformed into the god Min for purposes of the ritual. At certain times, and under ideal conditions, such as utilizing ceremonial chambers (Faraday cages) described in Chapter 6, I believe were they able to optimize these activities for a variety of purposes?

No. 344 This photo was taken in the Luxor temple. The god Min standing with an erection. Something is actually discharging from the end of his

phallus. This substance is being collected in a special device with a container on one end (inside red circle). Closely examining the object that the attendant is holding, and that is collecting the sperm from the god's phallus, it is obvious that it is the same object that has been called a censer as seen in No. 327. Note that the god Min is standing on what is likely a block of wood, which indicates he is not grounded when he is discharging the sperm. This means the sperm would be in its fully concentrated and electrified state.



WALL RELIEF INSIDE LUXOR TEMPLE



345

GOD MIN IN LUXOR TEMPLE

Today, any tourist can enter the part of the Luxor temple that would have been the exclusive province of the priesthood in ancient times, these images would not have been visible to ordinary people in ancient Egypt.

No. 345 In what would have been the holiest sanctuary of the Luxor temple we see the god Min standing with an erection. When standing, the god Min is almost always shown with an erection as he was known as a powerful fertility deity. A figure on his left is presenting him with what appear to be four small vessels. A stream of “something” is emerging from the head of his phallus. Very few depictions occur that show something coming out of the erect phallus. This stream intersects with what looks like an enlargement of a single human sperm. On the next page is an actual image of a live sperm. When this microscopically enlarged image is compared to the temple engraving, they look identical. This seems to be a perfect example of one picture speaking a thousand words.

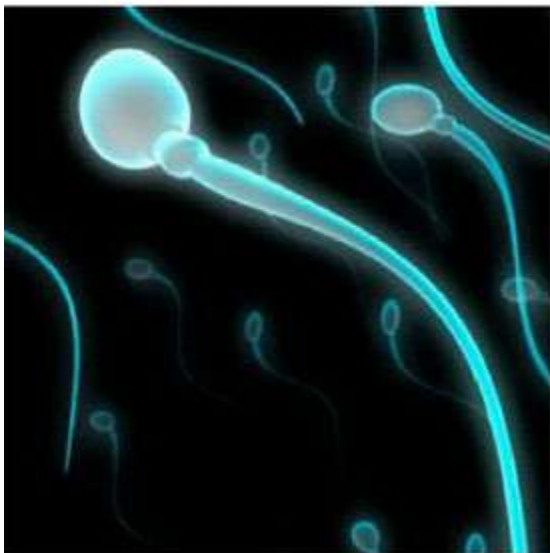
No. 346 A greatly enlarged image of human sperm. (3D4Medical).

No. 347 A photo from a carving on a temple wall. We can see a stream coming out of the end of the erect phallus, and we see an unusual little round circle with the tail that crosses the flow coming out. Is it a coincidence that the two seem identical when compared to the image of actual sperm? Did the pharaohs, through the ancient Egyptians, leave us an example of what microscopic sperm actually looks like, or is the ancient drawing in No. 347 purely coincidental?

As mentioned earlier, I learned from a physician friend about an unusual medical procedure called electroejaculation that uses a device shaped like a phallus. The device is shown in No. 348 on the next page. When a small amount of electricity comes in contact with the male prostate it immediately discharges all the sperm inside the male body. My veterinarian told me they use this device with animals. A similar device is used for removing sperm from prize bulls and champion horses. Apparently you can buy an electroejaculation device in almost any size for small or large animals.

The device works the same with human males and is used by doctors around the world to treat problems associated with the prostate problems. As little as twenty volts of electricity will cause immediate discharge of the sperm that is stored in the scrotum. This can be done any time of day, or any time of the year. It was the pharaoh's duty to ejaculate his sperm into the Nile river and for other ceremonies and festivals. Since timing was most important, the pharaoh had to perform his magic at unusual times. The electroejaculation device would make it easy and convenient for the pharaoh to perform his royal duty.

The oldest evidence of male circumcision is from ancient Egypt and many pictures show that the pharaohs and priests were circumcised. The absence of a foreskin would be important to ensure that the electrified sperm would not be contaminated when released.



ENLARGED IMAGE OF HUMAN SPERM

346



RELIEF CARVED ON LUXOR TEMPLE WALL

347



MODERN ELECTROEJACULATION DEVICE

348



SOLID GOLD ARTIFICIAL PHALLUS

349



GRADUATED SIZES OF HEMATITE

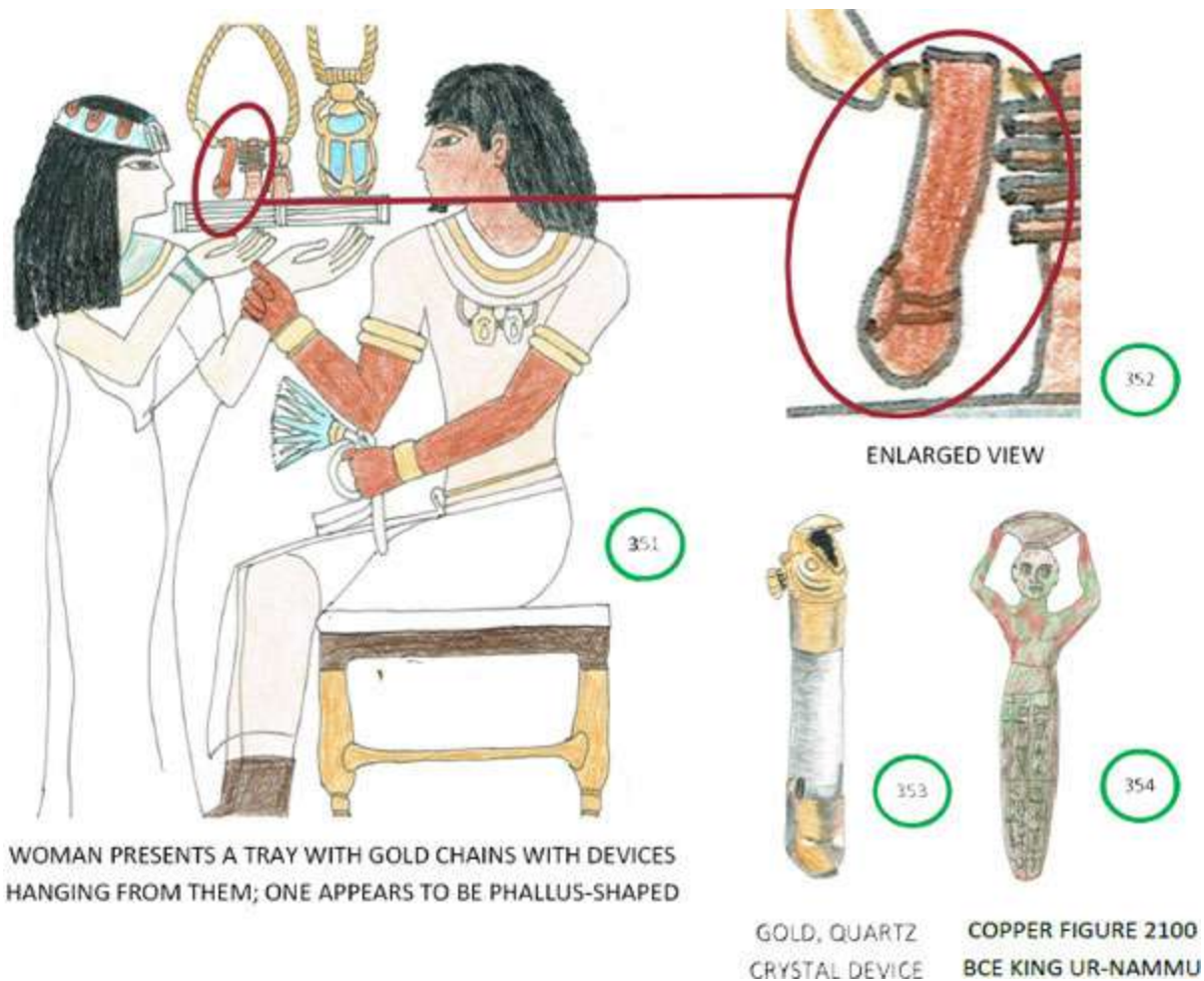
350

No. 348 Electroejaculation device designed to enter the rectum. The rounded end that resembles the head of the male organ touches the prostate. Two electrical probes are placed on the ends of the phallus-shaped device, and twenty volts of electrical current are applied. Sperm is ejected, collected immediately, and stored or used to inseminate eggs. Physicians also use these devices for men with prostate or other male problems. The devices are mostly used by veterinarians who breed animals. The ancient Egyptians were able to create and store energy that could be used for this

purpose. One of their Leyden Jar type batteries, or small Bagdad batteries hooked up in series, could create twenty volts of electricity any time.

No. 349 A gold replica of a human phallus from ancient Egypt that is over 5000 years old. The Egyptians are credited with inventing the “gold-standard dildo.” Many metal phalluses were found that were mostly gold or copper.

No. 350 Graduated set of smoothly shaped Hematite rods—no one seems to know their purpose. Hematite is an electrical conductor. I believe these were used for electroejaculation. This set, with its graduated sizes, would accommodate a wide variety of applications.



No. 351 Woman presenting a tray of items hanging on chains to a male. The other two items hanging on the first chain, next to the phallus-shaped device, could be capacitors, which if charged could produce up to twenty volts of electricity. It only requires a twenty-volt surge, touching the male prostate, to discharge the sperm from the scrotum.

No. 352 Enlarged view of what appears to be a metal phallus hanging on the chain (inside red oval). This appears to be an electro-ejaculation device that would function the same as a modern version.

No. 353 An item from another cultures that could also act as an electroejaculation device.

No. 354 Object from the British Museum, originally from southern Iraq, that was redrawn for copyright issues, that could also function as an electroejaculation device.

I know these ideas may be disturbing to some in modern society who believe the human body and its natural functions should not be discussed. Ancient Egyptians had a much different view—the human body was glorified. Beautiful carved and polished statues of naked men and women were everywhere in ancient Egypt. Around the beginning of recorded time other societies conquered the Egyptian empire and destroyed the written texts by burning them. That is one of the reasons there is so little information about ancient Egypt. Rampaging societies were outraged by the display of the Egyptian god Min with his erection. If you tour the ancient temples and monuments today, many erect phalluses have been chiseled from the reliefs, although many still remain to view.



No. 355 Example of a queen's coffin, similar in design to a king's coffin, showing a depiction of the queen on the outside.

No. 356 A pharaoh's coffin, similar to the queen's, with the depiction of the dead pharaoh on the top side of the coffin with a crook and flail held in crossed arms. Note the big difference between the king and queen's coffins. The male king has an attachment on his chin that is made of metal. Egyptians believed this detachable beard was a symbol of divine kingship and expressed the qualities of mightiness and fertility. Pharaohs wore this "false beard" for ceremonies. All pharaohs had one, including the famous female pharaoh Hatshepsut. I think it was their own personal

electroejaculation device. With heavy demands on the pharaoh it seems logical to have access to his electrified sperm whenever it was needed.

No. 357 An enlargement of the detachable device (inside red oval). How convenient. Each pharaoh had his own personal and detachable so-called artificial “goat’s beard.” This item was part of the burial items. His crook and flail were embedded in his coffin. I think the presence of these special items, including the detachable beard, is saying these are the necessary tools for the pharaoh to unlock the secrets of nature.

No. 358 The similar shape of an actual modern electroejaculation device.



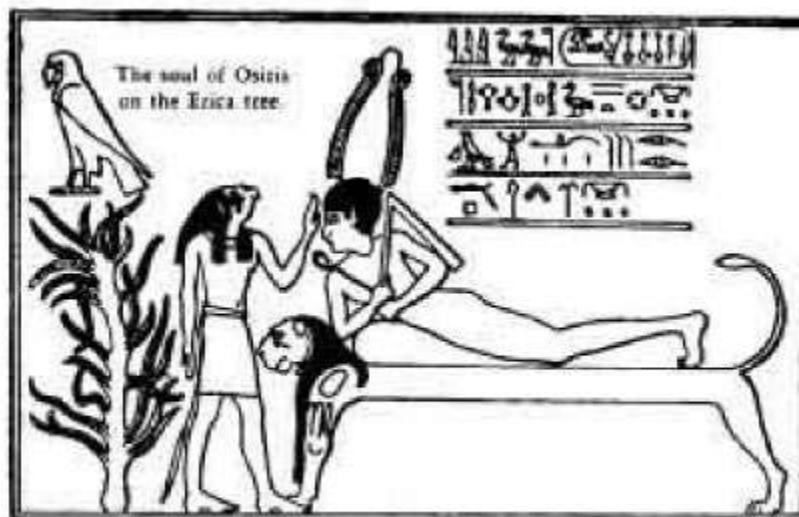
359

UNUSUAL POSITION FOR PHARAOH



360

WALL RELIEF FROM HATHOR TEMPLE. UNUSUAL POSITION FOR THE PHARAOH LYING ON HIS STOMACH
NOTE: HE IS LYING ON SLED BED THAT IS INSIDE CHAMBER (FARADAY CAGE)



361

OSIRIS LYING FACE DOWN ON A SLED BED (PD)

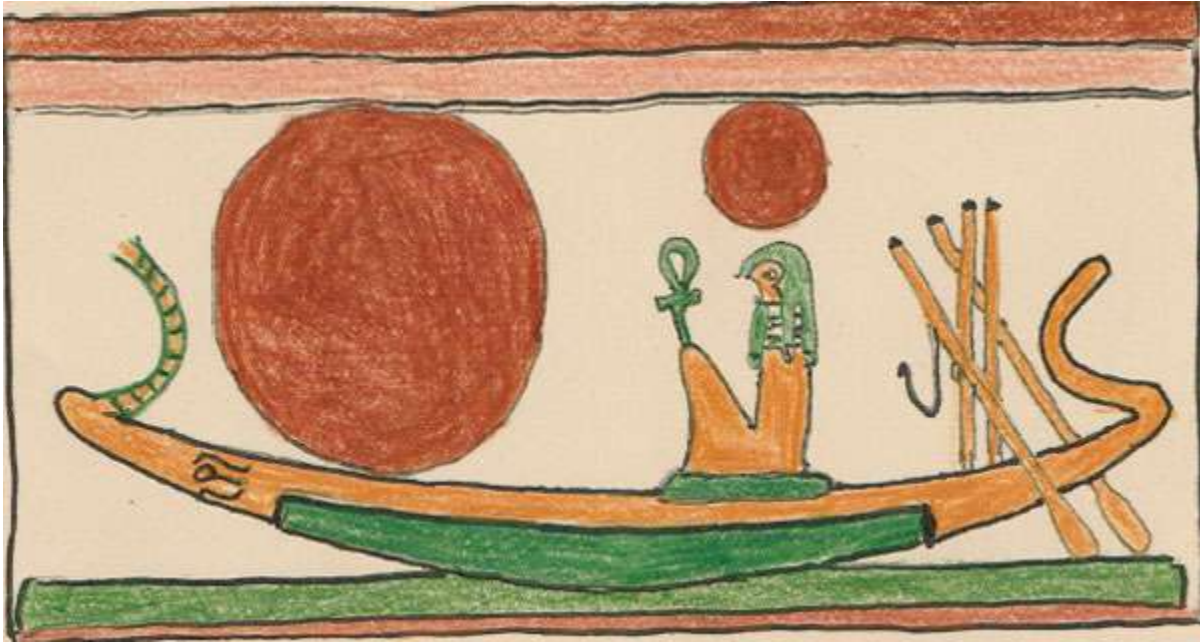
No. 359 An unusual position for a god or pharaoh, Instead, could they be preparing for an electroejaculation procedure?

No. 360 A photo of a wall relief in the Hathor temple. It was so unusual to see the pharaoh lying on his front side on a sled bed inside his Faraday cage. He does not appear to be dead.

No. 361 This image appears in the temple at Abydos. Egyptologists say it depicts Osiris being raised from the dead. Again, such an explanation is illogical.

CHAPTER 11

STAR GODS



One of the greatest treasures of ancient Egypt, found in the tomb of Ani, the Royal Scribe of the Offerings of all the Gods, is the papyrus scroll that has been dated to around 1250 BCE. Known as the Papyrus of Ani, it was originally a papyrus scroll measuring 78 feet in length and 15 inches in width. The infamous E. A. Budge used a yardstick method and made 37 basically even cuts, slicing the scroll into sections and pirating it out of an Egyptian storeroom in 1888. He described this in his two-volume book *By Nile and Tigris* for the collection of the British Museum, where the pieces remain today.

The Papyrus of Ani is the premier example of what is commonly known as the Book of the Dead, called the Book of Coming Forth by Day, to the

ancient Egyptians. These texts were individual compilations, like “books,” found in tombs. They are thought to have been assembled according to the wishes of deceased persons before their passing.

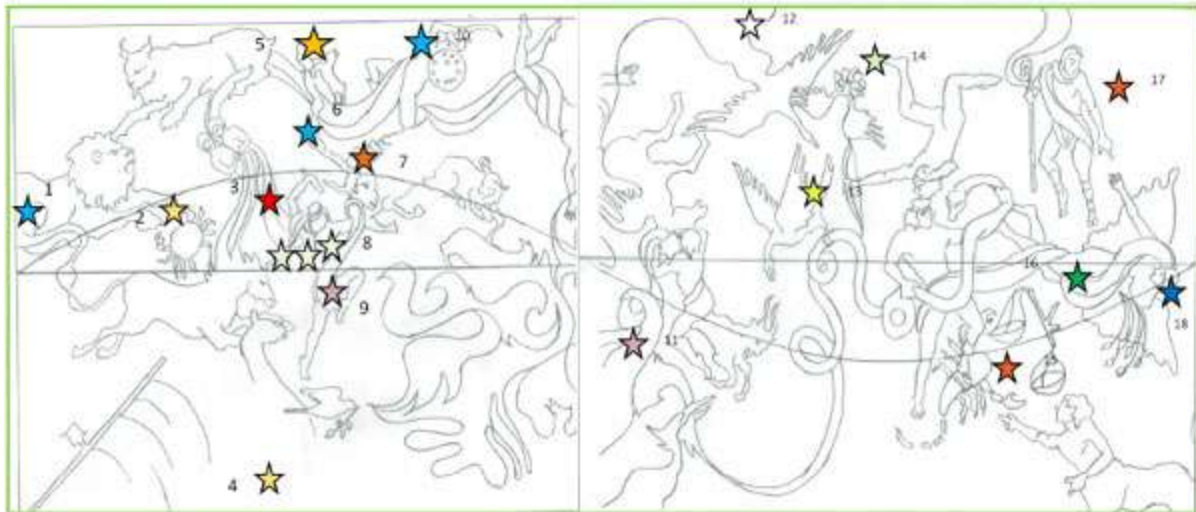
What caught my attention was the fact that all of the Egyptian gods are in a seated position with their knees pointing up. Their heads are different, no two were exactly the same, and they are depicted in a variety of colors. All the body shapes are the same. I talked about the important stars used in the Senet board. These were stars the ancient Egyptians observed and named that are also mentioned in the Bible.

In this originally one-piece papyrus there are examples that indicate the use of “hand energy.” The papyrus contains one scene showing the use of the Senet board in use, and the opposite end of the panel shows the process of manipulating atomic structure that was discussed earlier in Chapter 9. The papyrus is filled with examples of items stacked on “transforming tables” that are featured in different scenes throughout the long papyrus.

This single papyrus ties together a lot of different subjects that I have explored in this book. When I realized that the shape of the energy given off by stars is the same as what I call “Star Gods,” as shown in No 364, I perceived an important clue present in the ancient texts. The stars were the “gods” that were critical to timing and performing rituals and procedures. The papyrus also contains what I believe are formulae or instructions for procedures used in ancient Egypt. More examples from other cultures show gods, also thought to be star charts, in the same seated position with their knees pointed to the heavens. Once again we see similar themes repeated in different cultures. Could this be coincidence, or is there a plan that causes the “order of the heavens” as mentioned in the Bible quotes on page 120?

All ancient cultures watched the skies. Most of what we have inherited from ancient astronomy comes from the Sumerians through the Babylonian star catalogs. Some constellations that we still use today, such as Taurus, Scorpio, Leo, and Gemini are believed to have been created by the Sumerians. Egypt, India, and China all had systems for tracking the sky and using the knowledge in their lives. Six thousand years ago Egyptian temples were built so that sunlight shone down the axis only one day a year, and the stone calendar circle of Nabta Playa in southern Egypt dates back 7,000 years. Although different cultures focused on different aspects such as the solstices, the heliacal rising Sirius or the Pleiades, or the motion of the pole star, all used the sky and stars to chose the optimum time for ritual activities.

Stars were of utmost importance to the ancient Egyptians and they thought of them as gods. They aligned the axes of temples to the risings of certain bright stars. The entrance and descending passage of the Great Pyramid on the north side are aligned to the polar axis and the North Star. Stars are made of gas, mostly hydrogen and helium, which are the two lightest elements. Stars shine because they convert hydrogen into helium in their cores. Later in their lives they create heavier elements. Star energy has shape and many different colors. Stars also radiate colors based on their temperature and the elements in their atmospheres. From cooler to hotter stars can appear red, orange, yellow, blue, and white.



BRIGHT STARS VISIBLE TO THE NAKED EYE

- | | |
|---|--|
| ★ 1 Regulus—Alpha Leo, the lion; | ★ 11 Fomalhaut—Alpha Pisces Austrinus, the southern fish |
| ★ 2 Procyon—Alpha Canis Minor, the little dog | ★ 12 Deneb—Alpha Cygnus, the swan |
| ★ 3 Betelgeuse—Alpha Orion, the hunter | ★ 13 Altair—Alpha Aquila, the eagle |
| ★ 4 Canopus—Alpha Carina, the ship's keel | ★ 14 Vega—Alpha Lyra, the lyre |
| ★ 5 Capella—Alpha Auriga, the herdsman | ★ 15 Antares—Alpha Scorpio, the scorpion |
| ★ 6 Pleiades—star cluster in Taurus | ★ 16 Zubeneschamali, Beta Libra, the scales |
| ★ 7 Aldebaran—Alpha Taurus | ★ 17 Arcturus—Alpha Bootes, the charioteer |
| ★ 8 Orion's Belt: Alnitak, Alnilam, and Mintaka | ★ 18 Spica—Alpha Virgo, the virgin |
| ★ 9 Rigel—Beta Orion, the hunter | |
| ★ 10 Algol—Beta Perseus, the hero | |

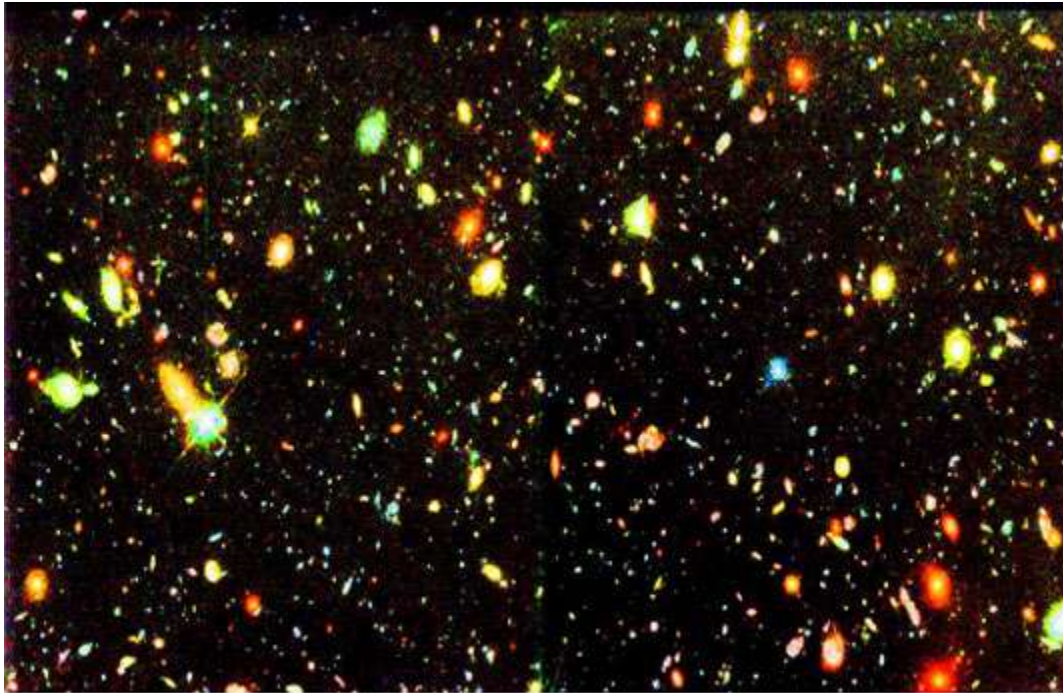
A papyrus known as the Cairo Calendar is a 3,200-year-old Egyptian calendar of lucky and unlucky days. The calendar is claimed to be the oldest historical document of the discovery of Algol and the earliest recognition of a variable star. The Cairo Calendar describes how the Eye of Horus regularly changed from peaceful to raging with likewise positive or negative influences on life. Astronomers at the University of Helsinki in Finland discovered that some fortunate days in the calendar recurred in a pattern of 29.6 days. This is the length of the lunar cycle—full moon to full moon. The scientists believe new moons might have been associated with bad luck.

In Burnham's Celestial Handbook William Tyler Olcott says "The beta star in the constellation of Libra (Zubeneschamali) is the only naked-eye star that is green in color." Although astronomers say no stars are actually green, and that it is an illusion caused by a nearby red star, it is still said to be a mystery that this star has so often been called "greenish" or "pale emerald."

On the next page there is an image from deep space taken by the Hubble telescope. This striking image shows the colors of stars. Another chart indicates the colors of some of the brightest stars. The Egyptians were aware of these stars.





















No. 362 Deep field image of various stars as seen through the Hubble telescope.

No. 363 Colors and current names of bright stars known to the ancient Egyptians.



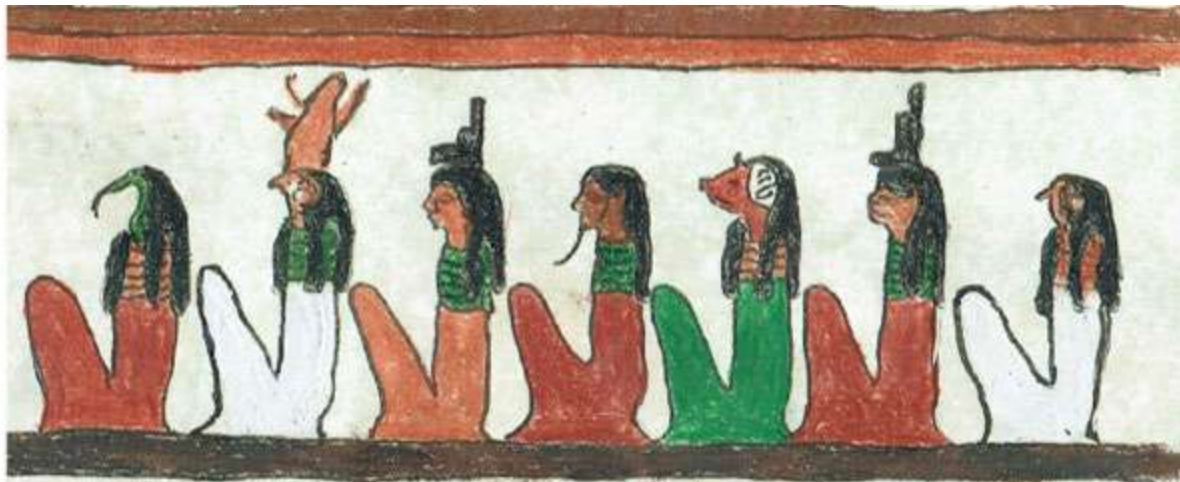
HUBBLE TELESCOPE DEEP FIELD IMAGE SHOWING GALAXIES AND COLORS OF STARS

362

	Y CYGNI		RIGEL		ANTARES		BETELGEUSE
	SPICA		REGULUS		POLLUX		ALDEBARON
	SIRIUS		VEGA		ARCTURUS		POLARIS
	ALTAIR		DENEB		CAPELLA		ALPHA CENTAURI
	CASTOR		CANOPUS		THE SUN		PROCYON

COLORS AND NAMES OF MAJOR BRIGHT STARS

363



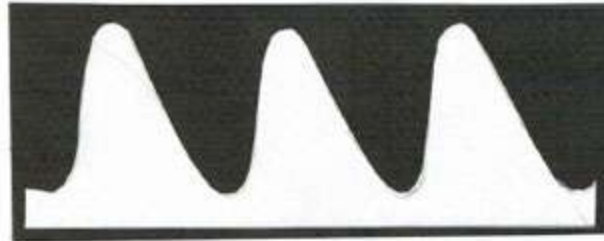
TYPICAL STAR GODS

364



365

SHAPE OF A SINGLE STAR PULSATING



366

SHAPE OF MULTIPLE STARS PULSATING



367

HIGH AND LOW ENERGY BURSTS THAT CORRELATE TO SHAPES IN THE CHARTS ABOVE

After reading the enigmatic Egyptian Book of the Dead I resorted to studying the images themselves. I realized the shape of energy emitted by the stars looks similar to the positions of the Egyptian gods, all in a seated position, with their knees pointed up. Could the Papyrus of Ani be the star map of the cosmos needed to unlock the mathematical code of the heavens?

No. 364 Examples of typical star gods, with knees pointing upward, all looking very similar.

No. 365 Most of what we know about stars comes from the study of the electromagnetic radiation they emit. Energy pulsates from stars in a general pattern that is seen in the illustration. The total energy emitted can be expressed as a function of the area under the curve, especially in the ultraviolet range. The hotter the object the more energy it emits at every wavelength than a similar object at a cooler temperature.

No. 366 Multiple pulsating stars.

No. 367 Connecting the shapes creates a pulsating and alternating pattern of energy. The large sunburst is at the peak, which blasts in every direction, including toward Earth. The small burst illustrates the low point of the cycle. The overall size and shape is created by the movement of the energy coming from the stars.



THREE-FOOT SECTION OF THE PAPYRUS OF ANI (SG)

368

The energy of the star pulsates to create the unique shape seen in No. 365. This pulsating motion creates a shape that looks like a human figure with knees pointed up toward the heavens. What a great way to portray a god and a heavenly body. These star gods could then be named according to size

and visibility and identified by color. It appears to be a system to know the amount of stellar energy available and to identify optimum timing.

No. 368 This small portion, 36 x 15 inches, of the Papyrus of Ani is full of symbolic figures, drawings, and examples similar to what are found painted on the interior walls of tombs. The dominating image throughout the 78 feet of the entire papyrus scroll is the Egyptian gods who are all seated with their knees pointing up. This specific posture always relates to a god or goddess, and I believe the posture is making the association between the deity and a star. The heads are all different, but the body shape is always the same. They are all depicted seated alone or in groups.

No. 369 One row of what I call “star gods” is called the Great Council of thirty-one gods. Each head is different with one exception. In the original papyrus there is one double image that could represent a binary star. I believe that each visible god in the sky could be represented by these ancient Egyptian figures of deities. Notice the different colors. Could these be clues as to which star god was associated with a particular bright star? This one-piece scroll could contain the formulas, or procedures, for using “star power,” based on ancient Egyptian astronomy and star lore. The scroll is filled with colorful drawings depicting Egyptians doing many different things. There is another panel with forty-two Egyptian gods sitting in a row, all facing the same direction.



14 OF THE 31 MEMBERS OF THE GREAT COUNCIL OF STAR GODS



THREE STAR GODS



FOUR STAR GODS



HORUS AS A STAR GOD



SOLAR CAT BEHEADING SERPENT APOPSHIS

No. 370 This is a small section from the Papyrus of Ani. Note the two standing people hold their hands in the power position and are facing three different star gods—each one a different color. Could this encode a formula for the Senet board where three stars are required for the right combination of energy?

No. 371 Here we see four star gods and one standing person with hands in the power position. Could this indicate a different combination of stellar energy? There would be two white stars, one green and one red.

No. 372 Only one star is shown in this image. The figure is balanced on a solar boat with the solar disk resting on his head. Could this be the most

simple, basic formula since the falcon god Horus depicted in this image is said to represent the Sun, which is a star.

No. 373 Egyptologists say the cat represents the Sun defeating the serpent of darkness. In my mind the cat in this image represents electromagnetic energy that is an effect of the Sun, and the serpent represents the jet stream that circles the globe, which creates the weather (shown in image No. 24). The three different star gods observing the cat each have a similar tool balanced on their knees. This might suggest that this group of star gods affects the weather. Notice on the next page in No. 374 all the compartments with various types of star gods, and other unique figures and objects. These appear in the papyrus to be various formulas using the major stars and symbolic shapes that represent the real components or items needed.



EXAMPLE OF A STAR GOD CONFINED WITHIN A COMPARTMENT (5G)

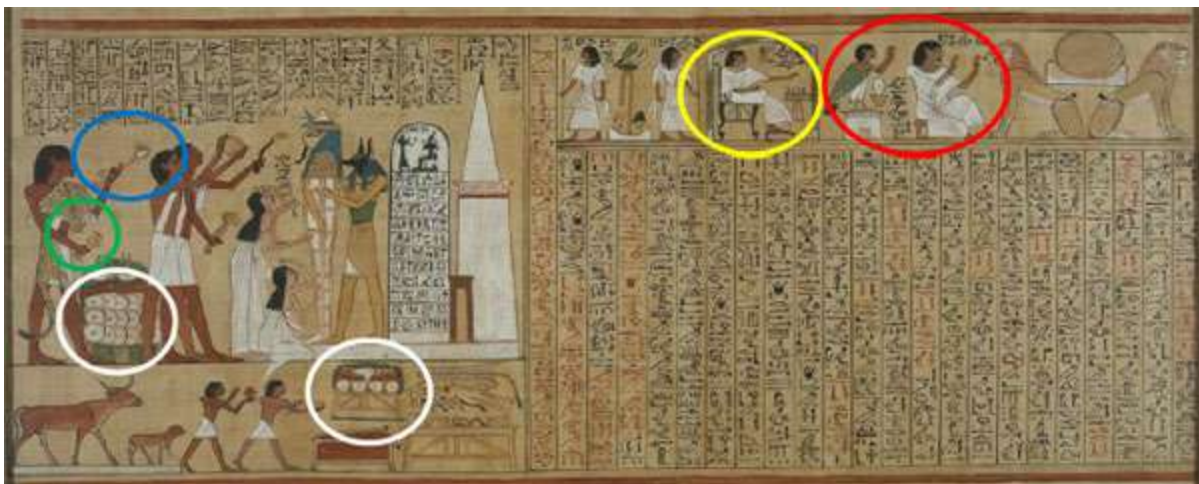
374

No. 374 This is a section of a papyrus showing what I call “star gods” seated inside chambers. Inside the yellow square the god Horus has a solar disk mounted on his head, and he is holding an object in his hand like the objects held in No. 373. He is in a seated position, with his knees pointed up, like all the other gods. The figures outside the compartment have their hands in the “power position,” facing the star god. The female companion has her hand in the power position and is holding a sistrum, an instrument

that makes an unusual sound, in her right hand. This could be a specific resonant frequency. Note the cone on top of the woman's head, indicating that she is in an electrified state.

Most examples of the star gods that are represented in this panel are much more complicated. Multiple star gods, unusual animal shapes, and many different objects are represented within each compartment. I believe each compartment needs to be analyzed and deciphered to discover what each star god and object really represents and what their capabilities represent.

No. 375 In this section of the papyrus, on the top of the fifteen-inch scroll, the Senet board is in operation (in yellow circle). We also see examples of hands in the power position (inside red oval). On the lower left, in two different locations, are the familiar round shapes that I believe represent atoms, or atomic structure (inside white circles). A Sem priest is pouring something from a "sprinkler" vessel in his right hand (green circle) while he holds a device in his left hand (see also No. 334) that has been mis-identified as an incense burner (blue oval).



THREE-FOOT SECTION OF THE PAPYRUS OF ANI (SG)



BALANCING SCALES FROM PAPYRUS OF ANI (5G)

376



HANDS IN POWER POSITION

377



HORUS WITH TRANSFORMING TABLE (5G)

378



COUPLE OPERATING SENET BOARD (5G)

379

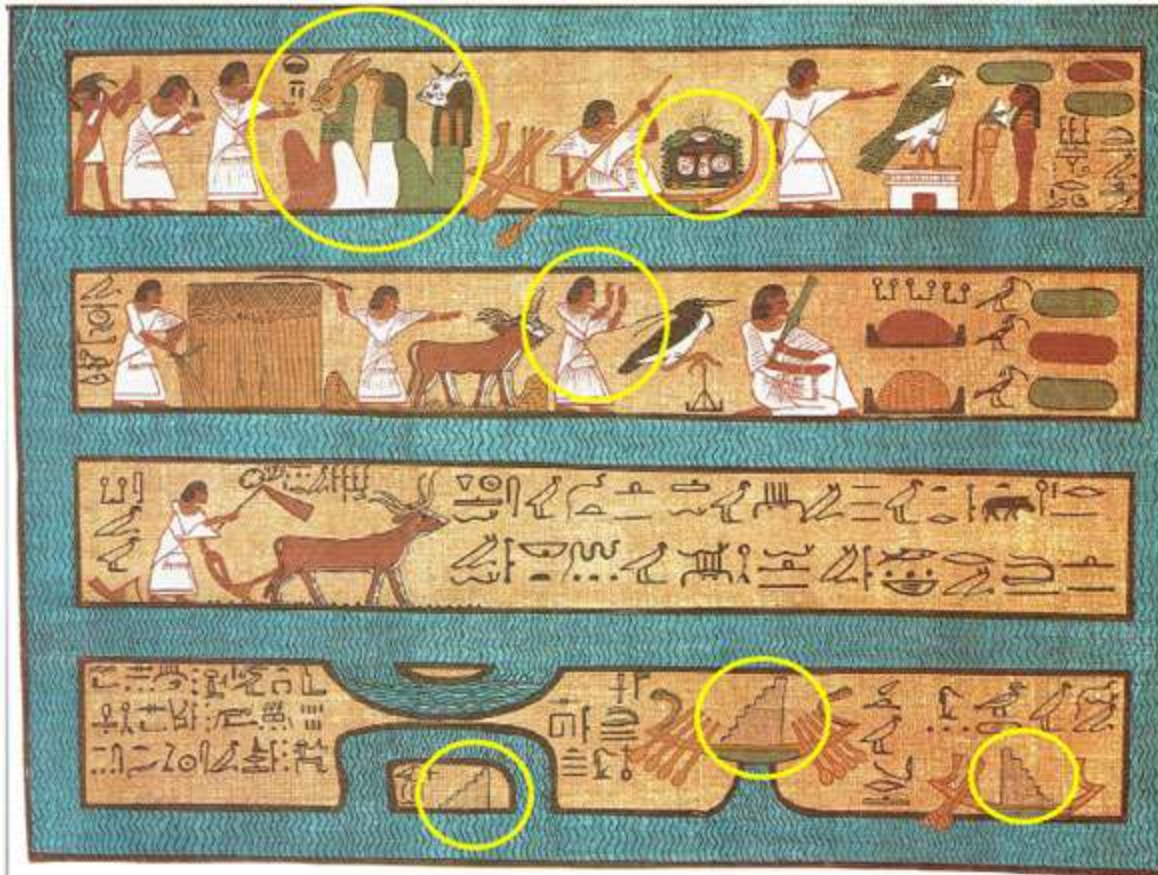
These four scenes from the Papyrus of Ani all appear to represent the same theme or process of transformation. In each scene the compressed round shapes, that I believe represent atomic structure, appear at the bottom of the tables. The compressed shape may indicate that the atoms have been affected in some manner. The items stacked above the atoms are symbolic and represent different components and elements used in the transforming process. The females standing behind the males are wearing cones on their heads and indicate that they are electrified (See also No 89). These four different images appear as four different transforming formulas, each of which would have distinct time requirements or constraints.

No. 376 Small section from the Papyrus of Ani that shows a row of star gods at the top with Anubis, a demon, and a balancing scale.

No. 377 Couple with hands in the power position facing a version of a transforming table.

No. 378 God Horus seated in front of a transforming table. The “wiggly” lines surrounding the items on the table suggest that they are electrified.

No. 379 Couple operating the Senet board with a transforming table in foreground. Different shaped vessels under the table could act as batteries for energy to fuel the transforming process.



PORTION OF AN INTACT SCROLL FOUND IN TOMB IN THE VALLEY OF THE KINGS (SG)

380

No. 380 This scroll portrays many things. Beginning at the top there are three star gods (in large yellow circle). On the same level we see what I believe represents atomic structure (in small yellow circle). In the next level down a standing man has his hands in the power position (in small yellow circle). I am emphasizing these actions as they consolidate many of the ideas that are covered in this book in one large visual representation. The single papyrus scroll was found intact and in one piece inside a tomb in the Valley of the Kings.

On the lowest level there are “stair step” shapes (inside yellow circles) that Edward Leedskalnin represented on his property in one of his coral sculptures as shown in No. 421. There is also an example of an ancient

Egyptian portable sun dial that looks like two sets of stairs lying on their sides. The angle of these stairs casts some unusual shadow patterns. The three small circled stair steps (in yellow) are depicted in many Egyptian drawings and reliefs. Egyptologists say the ancient Egyptians called this the “stairway to heaven.”

Looking closely I believe the “wiggly” lines, inside the darker blue border, represent electrified water. On the top level a person is seated in a boat with an oar in the water. Note how the wiggly lines that represent water do not flow in only one direction as water does under normal circumstances. What might this be showing us that we don’t yet understand about the movement and nature of water when modified in some way? The subject of electrifying water is discussed at length in my book *Fire in the Middle: Mystery of the Great Pyramid Solved*.



BURIAL CHAMBER OF THE TOMB OF SENNEJEM FROM THEBES

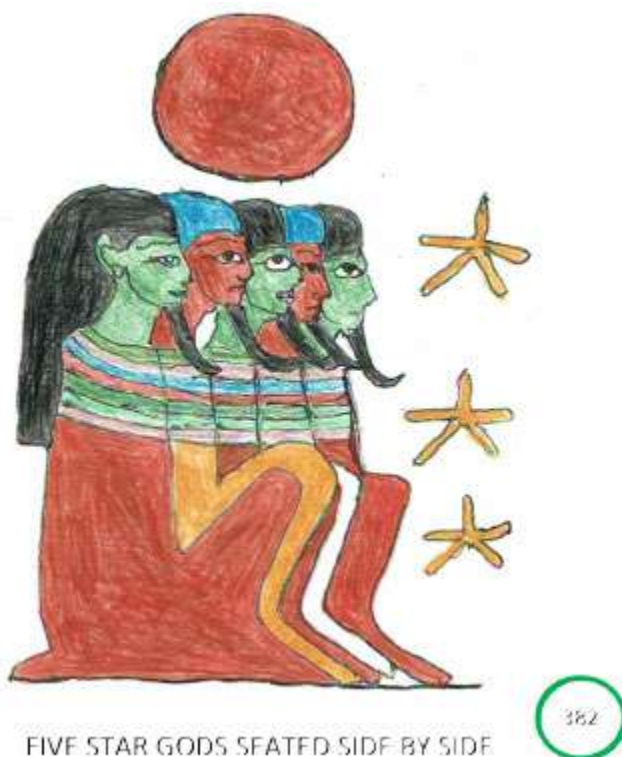
381

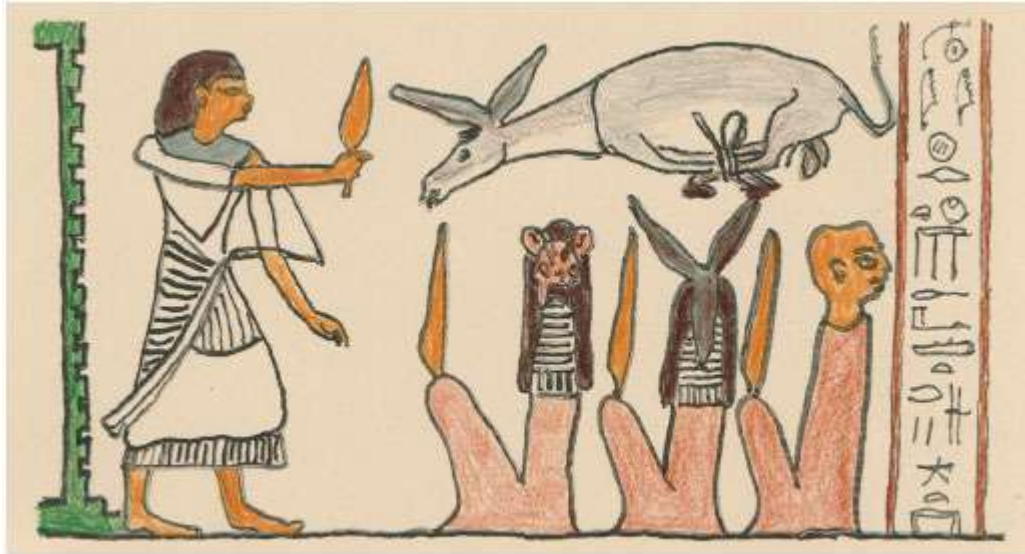
No. 381 This image is similar to No. 380, but in this case we are inside of a tomb and looking at the entire end wall. I believe this shows continuity to what is shown in the scrolls of the Papyrus of Ani. On the top level (in yellow circle) a single star god, Horus, our Sun, is seated on a solar boat with the solar disk on his head. The Egyptian ankh is resting on his knee, representing the sign of life. Note the star god with the Sun resting on his head and the god Thoth as a baboon, which is a lunar symbol. These figures are all above the main scene that is enclosed within the border with the wiggly lines.

On the second level two individuals are shown with their hands in the power position (in yellow circle). Five star gods are present (inside yellow

oval) . On the third level, in the right hand corner (in yellow circle) there appears to be a transforming table similar to what is seen in No. 380. The border is very much like the one on the papyrus scroll that appears to represent water that may have been electrified or altered in some manner with the same wiggly lines that are moving in all directions.

In both Nos. 380 and 381 the scenes represent similar drawings. Star gods are present in proper order. The use of hand energy is represented, and what I believe symbolizes the manipulation of atomic structure, along with scenes of everyday life showing cultivation and harvest of crops. Water circulates in a rectangular shape in both images. I believe the irregular, wiggly lines indicate an electrical influence in the water.





DRAWING OF THREE SEATED STAR GODS

No. 382 An unusual depiction of five star gods that are close together. This could represent a constellation or a multiple star system.

No. 383 Three star gods. Two face forward while the middle figure seems to have its head turned. The unusual image of the donkey above them may depict the name of a star group.

All of the previous images come from the Papyrus of Ani. They all show what I believe represent star gods, which is shown by their unique knee positions. This is the same shape of energy that we receive from the stars as illustrated by modern science and shown in No. 365. Over the years I have collected many different images of statues, jewelry, paintings, and reliefs that all show Egyptian gods with the knees pointing up. Many examples will be shown in the following pages, indicating how widespread the use of this pointed-knee representation of the star gods was over many thousands of years. There are examples of other ancient cultures depicting their star gods in the same manner—with the knees up.



STAR GODS ON CARVED RELIEF (SG)

384



STAR GODS ON CARVED RELIEF (SG)

385



PENDANT ON GOLD NECKLACE

386



PENDANT ON GOLD NECKLACE

387

No. 384 Two star gods carved on a relief with their knees up and facing each other (in yellow circles).

No. 385 Four star gods in a row on a carved relief. Three of these figures seem to be identical and represent Khnum, the ram-headed god.

No. 386 Small pendant that was part of a necklace worn by a pharaoh.

No. 387 Miniature gold star-god pendant that hung on a gold chain and would have been worn around the neck.

Star gods are represented everywhere on every item imaginable. Looking at almost any ancient Egyptian scene, a star god will appear somewhere. Even in ancient Egyptian texts a black, outlined shape often appears. It requires close examination but these “knees up” figures appear extensively. It seems so logical to me—the way a star “behaves” creates the symbolic representation of a star god. They all appear to be sending radiant energy toward us.



388

GOD MIN BEING PRESENTED WITH A MINIATURE STAR GOD

No. 388 A pharaoh presents a small figure of a star god (inside red circle) to the god Min. Because of the feather on top of the star-god figure, this likely represents the goddess Ma'at and the principle of balance and justice. Note also the same small figure inside the cartouche (inside the yellow oval).

Investigating the images that are included in reliefs, hieroglyphics, drawings, and carvings, these small star gods appear everywhere. Each star has a unique energetic quality and the nature of the star god depicted could reveal the nature and energy quality of the star necessary to perform a certain procedure. This could also show the exact or optimum time that a certain ritual or procedure would be performed.



CHACMOOL FIGURE FROM CHICHEN ITZA MEXICO

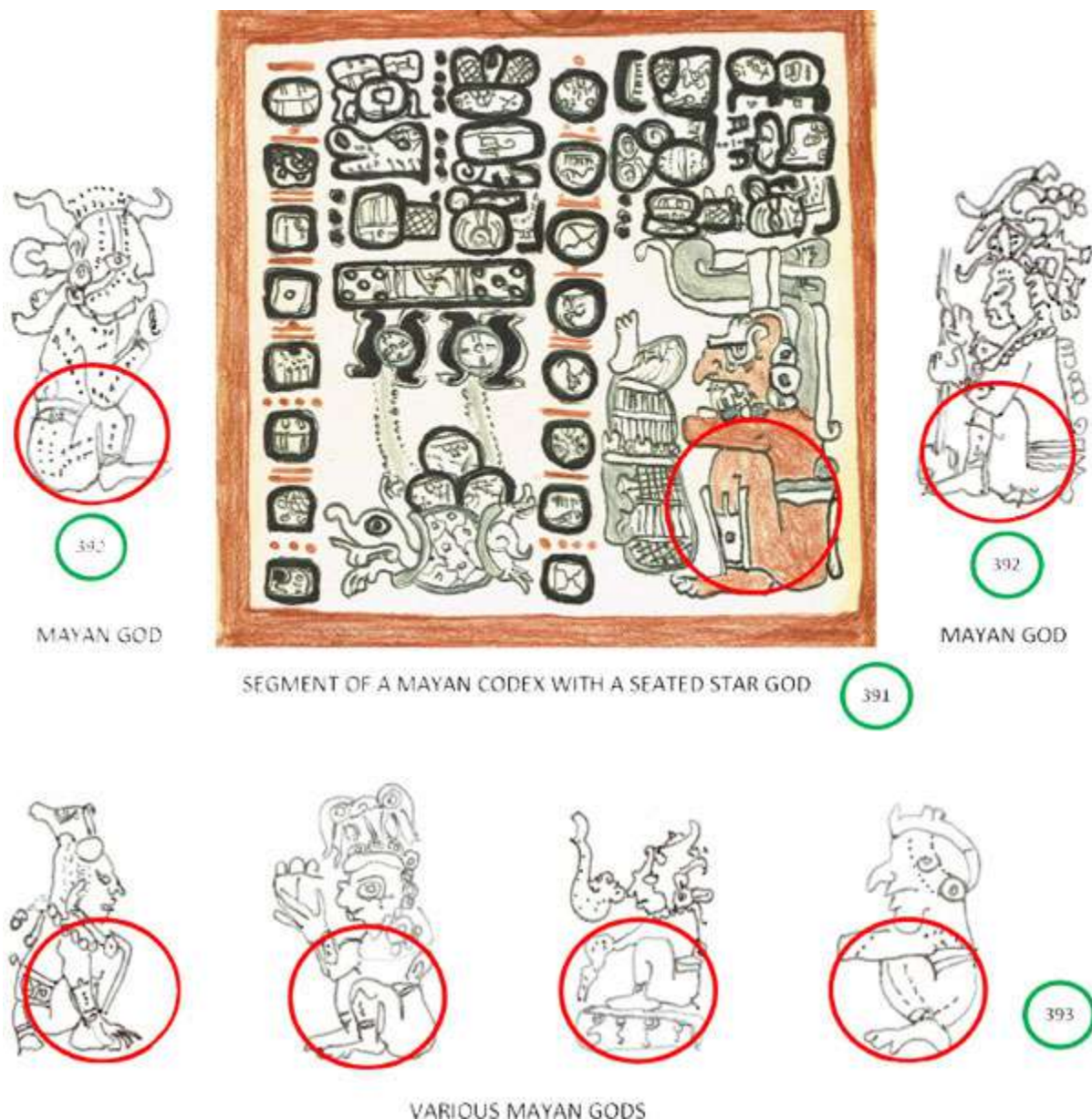
Evidence suggests that other cultures used the same sitting position, with the knees pointing up, to represent their gods in a similar fashion to the ancient Egyptians. One of the most famous ancient statues throughout Mexico is the Chacmool figure. Since the discovery of the first figure at

Chichen Itza in the 19th century, there has been little agreement among the archaeological and historical community about exactly what the statue represents or what its purpose might have been.

The unique posture of the statue--a figure on its back or side, with knees up, resting on its elbows and holding a platter, bowl, or tray over his stomach or solar plexus--appears throughout Mesoamerica. The most famous statue of this type was excavated by Augustus Le Plongeon at Chichen Itza in 1873. He named it Chacmool, which he said was Maya for "the paw swift like thunder."

Did the Maya know about the Egyptians, and did they also understand how they achieved such amazing accomplishments? The Maya also built stunning pyramids, temples, and large cities. The Maya had complex writing, were skilled in astronomy, and they knew every movement of the planets, stars, and anything that moved in the heavens. They created a perfect calendar well in advance of anything as sophisticated in Europe.

No. 389 The Chacmool figure from the Maya site of Chichen Itza in Mexico. Could this unusual seated position, used by different cultures, really be the shape of energy emitted by stars? It is possible that the bowl, filled with water, could have reflected a star passing overhead and given the exact timing for a certain procedure. When the bowl "lit up" it was time. Could it be that simple—that this is a way to identify stars by the color and shape of energy they radiate?



No. 390 Illustration of a Mayan god.

No. 391 Redrawn section of a Mayan codex with a seated god in the lower right. The scene is filled with glyphs and other symbols. Mayan gods appear in different colors, similar to Egyptian star gods. The Dresden codex, for example, contains astronomical tables of great accuracy.

No. 392 Another drawing of a Mayan god.

No. 393 Drawings of various images of Mayan gods. They have one thing in common—they are seated with knees pointed upward.



AZTEC GOD OF GAMES MACUILXOCHITL

394

AZTEC GAME OF PATOLLI (PD)

395

No. 394 the Aztec god of games, Macuilxochitl, whose name means “five flowers” often looked on while players engaged in Patolli. The drawings of the players show very unusual body positions, and all the knees are pointed skyward. Perhaps they are not just ordinary players but are also gods as indicated by the knees up position.

No. 395 The Aztec game of Patolli has ties to the famous ball game in Mesoamerica and according to the Spanish friars who disapproved, high stakes gambling was an essential part. The origin of the game and its symbolic meaning is lost however. The game takes its name from the Aztec word for bean. The five round objects at the top are five beans that were used like dice. Aspects of this game are thought to also relate to the Aztec view of the universe, which included the importance of the numbers 4 and 52, which relates to the seasons and the solar year. Their new fire ceremony took place every 52 years.

I believe Patolli has several similarities to the ancient Egyptian Senet board because of the compartments. I believe the Senet board was actually a visual astronomical timing device and the earliest of Patolli could have had similar significance.

CHAPTER 12

EDWARD LEEDSKALNIN

1887-1951





396

ENTRANCE TO THE CORAL CASTLE

No. 396 Edward Leedskalnin claimed to have discovered the “secrets of the pyramids.” He apparently learned how the ancient Egyptians, and other ancient builders, using only primitive tools, raised and set in place blocks of stone weighing many tons. Ed weighed only about 100 pounds, stood five feet tall, and had a grade school education. He came from Latvia in 1912 as a young man and was a logger in California before he worked in phosphate mines. He developed tuberculosis so he moved to Florida for health reasons.

Ed discussed electricity, philosophy, and astronomy. He wrote several small pamphlets copyrighted in 1945 about magnetic current, mineral, vegetable, and animal energies, as well as cosmic forces, demonstrating that he had discovered ancient knowledge that allowed him to accomplish amazing feats. He was able to cut precise shapes in stones that weighed more than eighteen tons and move them like they weighed nothing. He erected and lived in a two-story solid stone structure that had stones weighing as much as thirty tons that he was able to raise more than thirty feet in the air without any assistance.

The Coral Castle has baffled scientists, engineers, and scholars since its opening in 1923 and many sources suggest that the castle is scientifically inexplicable. One typical magazine article claimed, "The question that has perplexed engineers and scientists for decades is how such a tiny, uneducated man single-handedly built such a place." In the mid-1970s a large bulldozer was hired to manipulate a coral block equivalent to the Castle's 30ton monolith; the bulldozer could not even lift it.

Ed created tremendous electrical charges capable of cutting and shaping stones at a time when electricity was not available. He wrote "we have to harmonize subtle forms of energy, animal, vegetable, and mineral to make bigger energy." Ed wrote that scientists need to rethink earlier ideas and consider the influence of celestial events. Ed said timing was most important.

I've correlated much of the information he left behind that is similar to that of the Egyptians. Probably most important is Ed's solar clock, which is how he calculated celestial events. Ed explained his information in unusual ways, probably because he had little formal education. He was self-taught and used much common sense, believing that early science had made errors in identifying components of the atom.

A thousand tons of coral rock were used in the construction of walls and a two-story tower that was Leedskalnin's home, including more than one hundred tons of individual carvings, stone furniture, and huge replicas of planets. Ed erected his Coral Castle without anyone learning how he accomplished it. His closest neighbor was more than a mile away. I personally interviewed people who knew him when he was alive. They said Ed worked mostly at night. They believed it was because he wished to remain unseen. I think this is because the energy required is easier to access

at night because Earth doesn't have to counteract the direct rays of the Sun, and gravity is easier to overcome.

Ed is an example that these mysteries can be solved. He was able to figure out some ancient secrets and apply them to modern problems. Ed Leedskalnin believed that those who researched electricity were either misled or had incomplete understanding. He said,

Volt meters and ampere meters are one-sided and only show what is called positive electricity but not negative electricity. So one-half of electricity escaped their notice. If they used the same kind of equipment I use to demonstrate what magnetic current is, they would have found out a long time ago what electricity is. Positive electricity is composed of streams of north pole individual magnets, and negative electricity is composed of streams of south pole individual magnets. They are running one stream of magnets against the other stream in a whirling right hand twist, and with high speed.

I think the north and south pole individual magnets are running in an orbit around a common core in an atom the same way they run in an orbit around a common core in the perpetual motion holder I made. The only difference is an atom has a small orbit, but the perpetual motion holder has a big orbit.

The preceding is a paraphrased quote from Leedskalnin's pamphlet published in August of 1945, called Magnetic Current. His printed materials state that if scientists understood electricity and sub-atomic particles, they might reach different conclusions, gaining a better understanding of how energy really works. He described the smallest part of the atom as being similar to a north and south pole bar magnet, spinning and twisting at high speeds. The thought stuck in my mind.

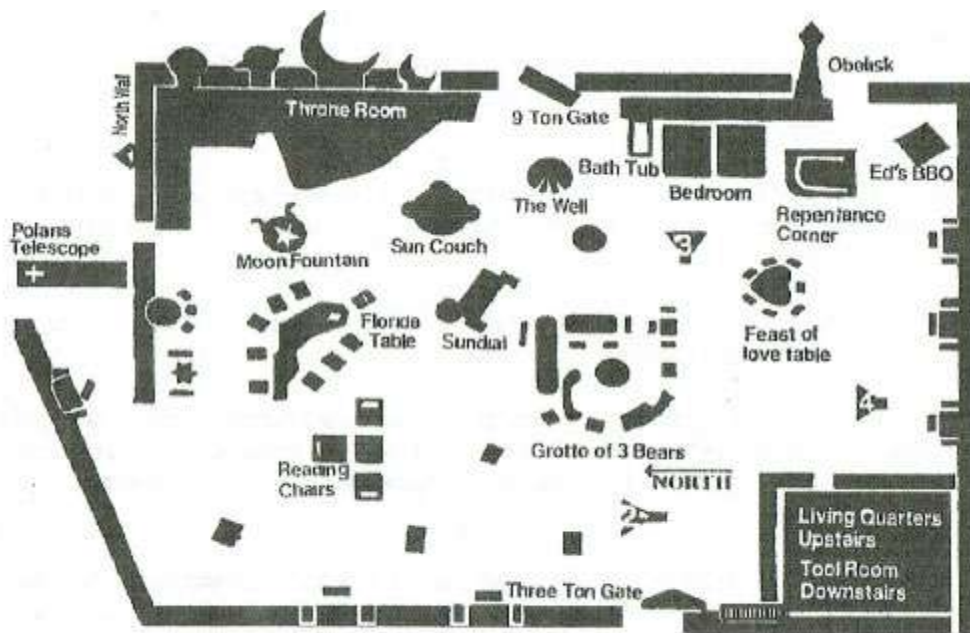
I was astounded to read in Science News (February 17, 2001, Volume 159, No 7), about Magnetic Resonance Machines (MRI). Scientists were baffled by the behavior of what they believe is the smallest part of the atom. The article said “Nuclear magnetic resonance instruments exploit the magnetic nature of atomic nuclei. Protons and neutrons have a quantum mechanical property known as ‘spin’ analogous to the angular momentum of a spinning top. Because of their spin, these particles and the atomic nuclei that contain them, behave like miniscule bar magnets.”

Scientists can’t see the spinning bar magnets, but they are baffled by the spinning action at the center of atoms. I gathered everything written by Ed Leedskalnin. I made twelve copies of the Science News article, highlighting the important sections. On April 22, 2002 I sent a dozen large envelopes, filled with the information, to twelve different universities and research centers. An enclosed cover letter invited them to re-examine and reconsider some of the early scientific information, using more accurate measuring devices that could detect the smallest electrical activity. They might revise the way they look at atomic structure. As of this writing, in December of 2016, I’ve received no responses.



397

AIRIAL VIEW OF THE CORAL CASTLE IN 1980



398

FLOOR PLAN OF THE CORAL CASTLE

Ed Leedskalnin proved his theories by leaving us the concrete evidence of his knowledge. He cut, carved, and moved stones weighing over eighteen tons without any assistance.

No. 397 An aerial view of the Coral Castle taken in 1980. You can see the overall shape of the entire complex. Imagine a small man, weighing 100 pounds, being able to construct this entire complex without anyone seeing or knowing how he accomplished this feat!

No. 398 The position and location of all the carved objects. They were carved out of local coral found nearby. Many of the carved items were made to look like planets or the Moon, and some were made to look like large pieces of stone furniture.



ED'S TWO STORY STONE RESIDENCE

399



400

AREA WHERE LEEDSKALNIN CUT HIS TWO-FEET THICK
TEN-FEET SQUARE SOLID CORAL BLOCKS.



401

TWO-STORY STRUCTURE CONSTRUCTED BY
ED LEEDSKALNIN WITHOUT ASSISTANCE



402

TYPICAL PROFILE OF SOLID CORAL

Nos. 399 and 401 Views of the two-story stone house Ed Leedskalnin built without any assistance. He cut the stones two-feet thick and ten-feet square.

No. 400 The cut-out areas are visible. Then he raised the large stones thirty feet in the air and placed them on top of each other, creating his own stone castle.

No. 402 A profile of the solid coral that the Castle is built on. The thickness of the coral can be seen in this nearby waterway.

A romantic story frequently told about Ed Leedskalnin relates that he left his sixteen-year-old sweetheart in Latvia when he went to America to prepare a home for her. He called her his “sweet sixteen.” The story claims that Ed built the stone castle home, with all its furniture, working for many years, but his sweetheart never arrived. I do not believe Ed ever had a sixteen-year-old girlfriend. I think he was referring to an analemma-shaped fountain with sixteen-petals, giving us a major clue. He understood that all major astronomical calculations have to begin at the right point.



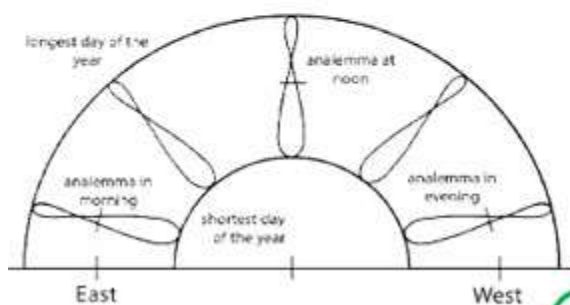
403

ED'S SOLAR CLOCK



404

ED LEEDSKALNIN ANALEMMA
SOLAR CLOCK AND CALENDAR



405

HALF-CIRCLE PATTERN OF THE ANALEMMA
FACING NORTH



406

EARLIER VERSION OF ED'S SOLAR CLOCK

No. 403 The analemma pattern that was etched into a solid piece of coral that Ed Leedskalnin used as his solar clock. The bowl is about three feet in diameter. He left no written record of how he discovered this same pattern that appears in ancient Egypt, or how he actually used his solar clock.

No. 404 Ed referred to his analemma-shaped bowl as a solar clock. He outlined the pattern of the analemma around the inside. You can see the shadow of the permanent marker as my arm and finger are pointing to it (inside red circle). The small shadow is how the clock was read and used for timing purposes. I believe that the ancient Egyptians, and Ed Leedskalnin, were using similar information related to celestial timing for some of the super-human feats, such as cutting and then lifting enormous blocks of stone.

No. 405 The analemma pattern that the Egyptians used. The similarity between the ancient Egyptian analemma and Ed Leedskalnin's solar clock cannot be coincidental. The analemma is formed by the Sun's apparent motion in the sky over the course of a year.

No. 406 An abandoned earlier version of his solar clock that appears to be incomplete.



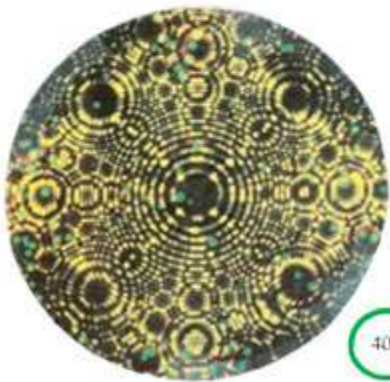
3200-YEAR-OLD BRONZE DISK
WITH SIXTEEN SCALLOPS

407



ED'S MOON FOUNTAIN WITH SIXTEEN SCALLOPS

408



ATOM PATTERN

409



ENLARGED VIEW OF POND WITH SIXTEEN SCALLOPS

410

No. 407 A 3200-year-old bronze disk that has sixteen scallops around the outside rim of the disk. One scallop is shown inside a red circle. We saw a similar disk in No. 290 where I compared it to atomic structure. The two

disks are different, but both have the “sweet sixteen” scallops. Could Leedskalnin’s code of sweet sixteen and atomic structure be intertwined?

No. 408 Ed called his homemade fountain the “Moon Fountain.” The fountain is round and has sixteen scallops on the outside edge of the fountain.

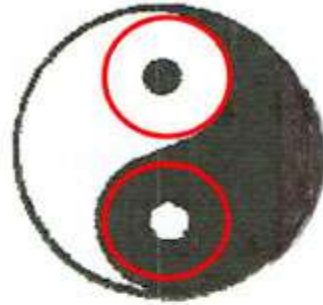
No. 409 Enlargement of a magnesium atom, which shows the typical shape.

No. 410 The scalloped edge (inside the red circle). In the center of the fountain is a double triangle, forming a Star of David symbol, or a six-sided shape. I believe the fountain shape is more similar to the atom shown in No. 409 and the definite scalloped shapes are similar to the bronze disk. There are many examples of ancient round artifacts that always show a double triangle at the center. Ed called it his Moon Fountain; I think this was to conceal its true identity. The Moon has major influence on the Earth’s gravity, and gravity can be overcome. I believe the Moon’s influence could have a major factor in neutralizing gravity, and I think that is why Ed called it his Moon Fountain.



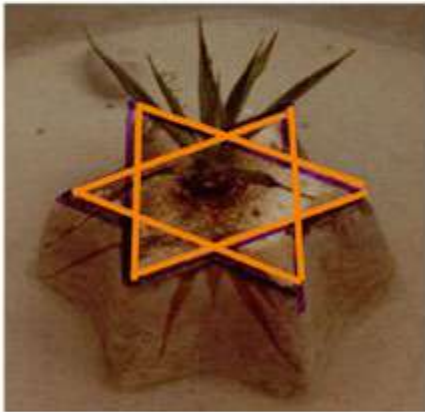
411

DRAWING AT BEGINNING OF ED'S BOOK .
"A BOOK IN EVERY HOME"



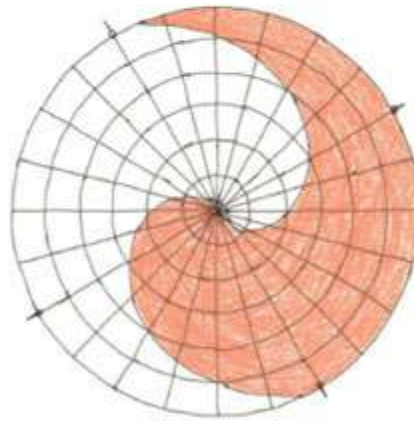
412

YIN-YANG SYMBOL IN CENTER
NOTE TWO SMALL CIRCLES IN YIN-YANG SYMBOL



413

ED'S MOON FOUNTAIN
SIX-SIDED "STAR OF DAVID"



414

YIN-YANG SYMBOL IS PATH OF THE SUN AND SEASONS

No. 411 The Yin-Yang symbol with a triangle on the top and bottom. This image was printed in the beginning of Ed's book without an explanation of why he used these symbols.

No. 412 The ancient Chinese I-Ching pattern with the Yin-Yang in the center. I-Ching means "book of changes." The symbol is dated to about 1020 CE, and the shape is represented in many different cultures. The two circles at the center appear to be spinning within the two shapes. Could these be the north and south pole magnets that Ed Leedskalnin mentions in his pamphlets (inside red circles) as quoted on page 178. His explanation of what scientists will find as the smallest part of the atom are two bar

magnets, spinning at very high speed. This could show a timing opportunity.

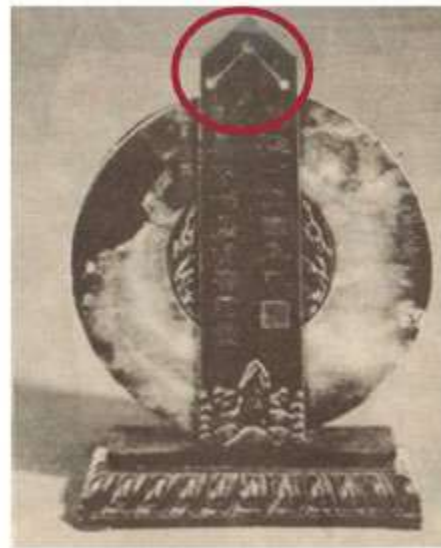
No. 413 I outlined the shape to show the double overlaying triangles, which are at the center of the atom. I think Ed placed a live plant at the center to symbolize that life is constantly emerging from the balance of positive and negative, masculine and feminine energies in the cosmos. This plant could be suggestive of the Egyptian blue lotus.

No. 414 The Chinese placed an eight-foot pole in the ground and recorded the shadows the pole made over the course of the year. In this way they learned the length of the year. They divided the cycle into the four seasons using sunrise and the positions of the constellation of the Big Dipper. When the Dipper points east it's spring and when it points south it is summer.



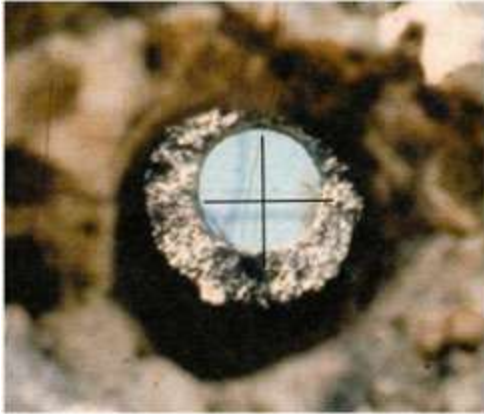
415

ED'S POLARIS TELESCOPE

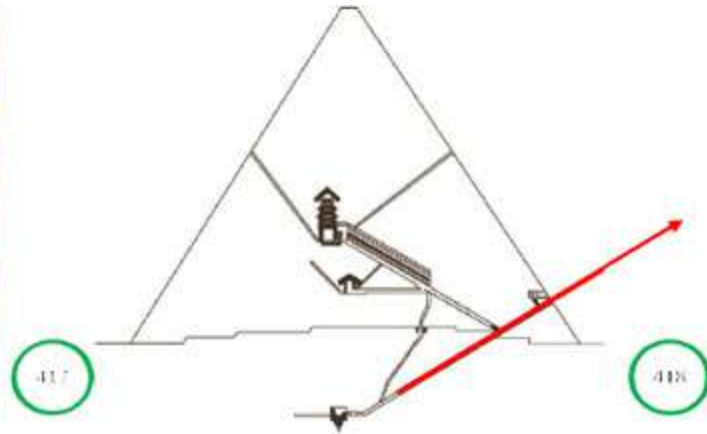


416

ANCIENT CHINESE MEASURING DEVICE



CROSSHAIRS OF ED'S POLARIS TELESCOPE



DESCENDING PASSAGE OF THE GREAT PYRAMID

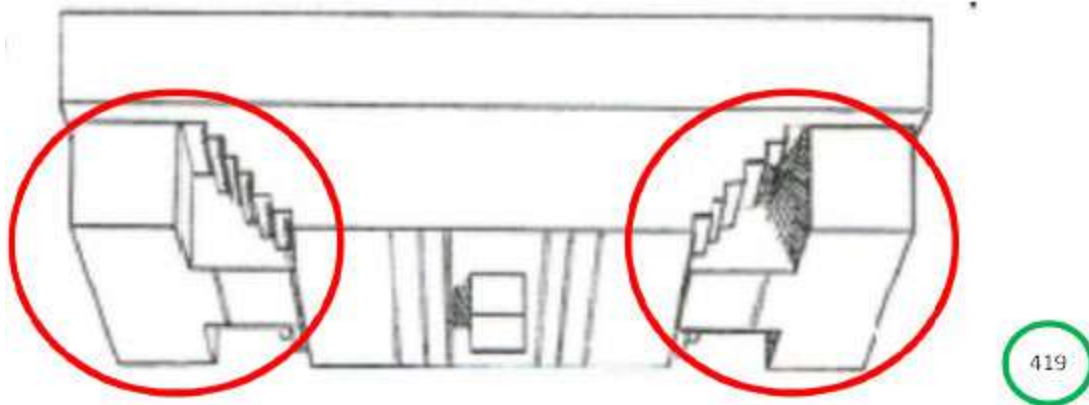
No. 415 Ed Leedskalnin had a starting point to make his calculations. A very important feature of the Coral Castle was his Polaris telescope that had two components: a large standing rectangular stone with a round hole near the top (inside red oval) and about thirty feet away, a smaller rectangular stone with a round hole drilled through it with crosshairs inside the hole. Looking through the smaller hole toward the larger stone, and lining up both poles, the Pole Star is visible, in the crosshairs.

No. 416 Ancient Chinese measuring device with two parts—one a round disk with a hole in the center, and the other a tall shape mounted on a pedestal with a small hole in the top (inside red circle). If the pedestal-shaped object were placed at the proper distance, with the round disk with the hole elevated, it could accomplish the same thing as Ed's Polaris telescope.

No. 417 A view through the two holes at the top to view the north Pole Star.

No. 418 A drawing of the Great Pyramid at Giza. The main descending passage is aligned with the north axis of the Earth, which in our modern

time points north to Polaris, the current Pole Star.



DRAWING OF ANCIENT PORTABLE SUN DIAL FROM 6 BCE



PHOTO TAKEN AT ABUSIR IN EGYPT 2006



PHOTO TAKEN AT THE CORAL CASTLE IN 1980

No. 419 The portable sundial from ancient Egypt in the shape of steps, one set of steps on each side of the drawing (inside red circles). Time was measured by the shadows cast from each step. Each step was assigned a measurement of time.

No. 420 Notice the square-shaped reliefs cut into stone (inside red circle). They are found near pyramids and a temple at Abusir, near Cairo, Egypt. The steps cut into the stone are only about three inches wide. They cannot actually be used as stairs.

No. 421 Photo taken at the Coral Castle in 1980. Note the carved reliefs of steps that are cut into the solid coral (inside red circle). Like the ancient Egyptian steps, they are not wide enough to actually be used as functioning stairs. Could this be another way to obtain information from shadows and timing? Several more examples of stairs that appear on the next page.



PATTERN OF LIGHT AND DARK
THROUGH THE YEAR

422



TOMB PAINTING

423



EGYPTIAN PENDANT

424



FACSIMILE OF TOMB DRAWING

425

In ancient times humans were fascinated with the motions of the stars and planets, and they developed ways to track and study their movements through shadow patterns. I believe the walking stick, or staff, was actually a measuring device for marking times of importance. The rod or staff was cut to the height of the person who would use it. The first choice was the direction to face, which would be toward the Big Dipper. The staff would be laid on the ground and used as a marking tool to draw straight lines, measure and observe shadows, and make circles and other geometric patterns on the ground. The only measuring instrument was the staff. After laying out a large geometric pattern, the person stood in the middle of the pattern facing north with arms outstretched as if hanging on a cross. My own research indicates that this pattern could create a personal sun dial or timing device.

No. 422 Note the graduated stair step shapes created by the shadows created by a vertical pole in the ground as explained in No. 414. This pattern is created over the course of a year.

No. 423 Egyptologists' interpretation of this unusual scene is the "stairway to heaven." I believe there are many individual steps, such as the cycles of the Sun, that are required in an alchemical process. This drawing could be a clue to how many steps are required.

No. 424 Another example of a "stairway to heaven" represented in an Egyptian pendant that would hang from a chain.

No. 425 The illustration shows the god Anubis with a ceremonial blade inside of a stair step structure.



CRESCENT MOON

426



CRESCENT MOON SHADOW

427



PLANETS AT CORAL CASTLE (SG)

428



SHADOWS OF PLANETS FROM EAST WALL

429

Ed Leedskalnin was an avid astronomer. I personally spoke with several people who knew him. They said he never brought up subjects to discuss. He would only answer questions politely. But if the subject of the stars or planets was brought up he would talk all day.

No. 426 The Moon sculpted in coral by Ed—could be the “Crescent of the East.” The sculpture looks like a crescent moon.

No. 427 A shadow created by the crescent-shaped stone sculpture in No. 426.

No. 428 All the planets and the Moon are lined up along the eastern wall as shown in the illustration of the floor plan shown in No. 398. Saturn is visible to the left of the Moon (inside red circle).

No. 429 Shadow patterns created by Ed's sculptures of the planets and moons are visible. Did Ed Leedskalnin use shadow patterns to tell him what time to start his perpetual motion holder? Ed said that timing was most important.

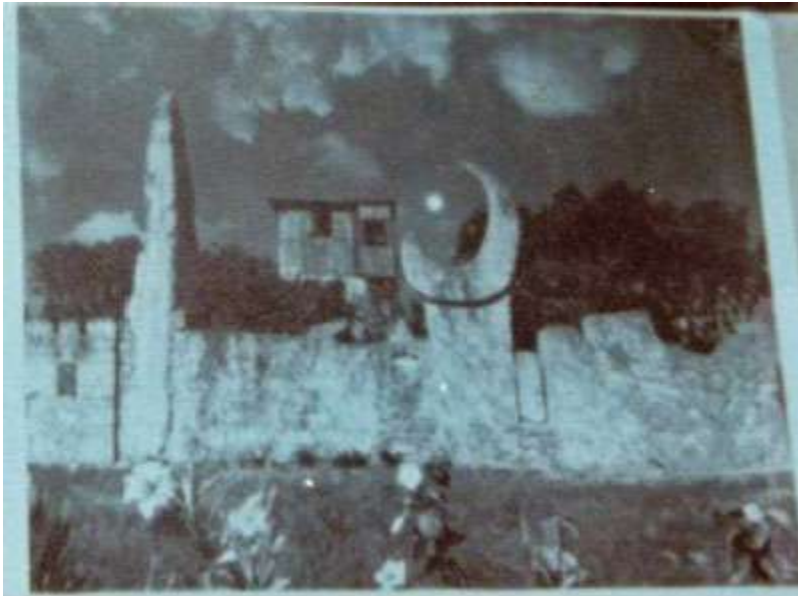


PHOTO TAKEN BY EDWARD LEEDSKALNIN WITH FULL MOON INSIDE
THE HOOK PATTERN HE CALLED THE "CRESCENT OF THE EAST"



2000-YEAR-OLD HOPEWELL CULTURE
MICA HOOK-SHAPED PATTERN

Ed Leedskalnin left numerous clues in his writings and photographs. No. 430 is one of his photos taken showing a full moon nestled inside the hook pattern of one his sculptured shapes, which he called it the "Crescent of the East." I think he is showing us an important timing clue. Perhaps the gravitational pull on the Earth is more or less at this time? It could be important if you were using the influence of the Earth's gravity. Ed Leedskalnin did most of his work at night. Most people who knew him

thought he did not want people to see him work during the day, but I believe the energy he worked with functioned better at night. Keep in mind there was no electricity to his property.

No. 431 A 2000-year-old mica hook-shaped pattern from the Hopewell Culture. Perhaps other cultures had similar knowledge and made objects that reminded them of those events?

Ed authored a small book that contained his personal life philosophy titled A Book In Every Home, which was copyrighted in 1936. I thought the symbol he chose to use in the inside cover, No. 411, the Yin-Yang, was an intriguing clue. He spoke mostly about politics and government and had very unusual ideas about family life and raising children.

Ed Leedskalnin claimed to have left many clues in the pamphlets he wrote. He said he figured out how to accomplish his amazing feats through logic, and he insisted that the timing related to celestial events was of utmost importance. He also said that some young scientist will someday come to the same logical conclusions he had, solve the same puzzles, and accomplish the same remarkable feats.



SOLID GOLD EGYPTIAN SANDALS WITH ANALEMMA
PATTERN ENGRAVED IN THE HEELS



DIFFERENT STYLE OF PHARAOHS' GOLD SANDALS



ED'S METAL ATTACHMENT TO HIS SHOES



SIDE VIEW OF METAL ATTACHMENT TO ED'S SHOES

Low frequency electrical currents, called telluric currents, travel throughout the Earth. Scientists experimented with telluric currents in the mid 1800s. About every twelve hours the currents reverse direction and change course. This would be a dependable source of electricity. Ed Leedskalnin said, "First start with small energy: you then can make the energy bigger." The reason for this would be to suit your needs. If someone wanted to be grounded to the Earth to control electricity present in the Earth at all times, gold is the best conductor; but any metal will work. By being grounded the electricity passes through your body, and if you have the proper tools, you could direct electrical current from the Earth through your body for some useful purpose.

Nos. 432 and 433 are examples of solid-gold sandals found in the burial possessions of ancient Egyptian pharaohs.

No. 434 Ed Leedskalnin adapted his work boots with metal plates on the front and metal plates covering the heels. You can see the plates (inside red circles). The metal plates would ground the wearer to the Earth in the same way as pharaohs' gold sandals.

No. 435 Side view of Ed's boot with the metal attachments (inside red circles).



DEBRA BROWN AND GUS PATZNER EXAMINE BURN MARKS ON CORAL WALL SAME SIZE AS LEAF SPRINGS



ENLARGEMENT OF BURN MARKS ON CORAL WALL



OLD AUTOMOBILE LEAF SPRINGS



STACK OF OLD LEAF SPRINGS

No. 436 A section of the outside wall of the Coral Castle. Notice the pattern burned into the solid coral wall (inside red oval). The same pattern exists throughout the Coral Castle.

No. 437 Close-up photo of the burn marks in a similar pattern (in red circle). Ed never bought new parts, he went to the junkyard to obtain most of his parts for his homemade projects. Ed obtained a collection of old automobile leaf springs.

No. 438 Close-up of two leaf springs made of heavy-duty metal. The leaf spring is the same width as the burn marks on the coral stone. I believe Ed was able to generate sufficient heat to burn and slide the leaf springs into the solid coral, enabling him to cut these stones with little effort.

No. 439 Stack of leaf springs. This is a photo I took at the Coral Castle in 1980. Ed had plenty of leaf springs—enough to pierce a large section of block at the same time as seen in No. 436. The evidence of the leaf spring shaped burn marks in the stone, that don't go all the way through, seems convincing that he used them for this purpose. What else could leave those marks?



TUTANKAMUN'S 3000-YEAR-OLD
HEAVY DUTY GLOVE



ED'S HEAVY DUTY GLOVE



TWO OF THESE COULD BE USED
TO CARRY HOT LEAF SPRINGS



TWO OF ED'S LEAF SPRINGS

Keep in mind there was no electricity to the Leedskalnin property. Somehow he created the necessary amperage to melt or burn his way through the solid coral.

No. 440 3000-year-old heavy duty glove that was found in the burial possessions in Tutankhamen's tomb. Other similar heavy duty gloves were found in burial possessions of other pharaohs.

No. 441 An insulated glove that Ed Leedskalnin used in his work. It appears that both the pharaohs and Ed were handling something very hot.

No. 442 Ed created this unusual tool that looks like a hot leaf-spring holder. Two of these tools could be used to carry the hot leaf springs. Ed would not have been burned or electrified by touching the metal part due to the insulating materials in the place where the hands would grasp these tools.

No. 443 Two typical leaf springs. One electrified leaf spring could be carried using two of the carriers shown in No. 442.



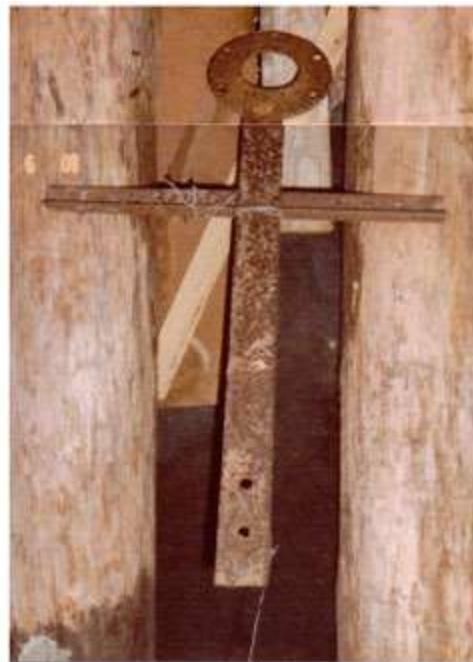
444

ED'S BOARD BED SUSPENDED FROM THE CEILING WAS NOT GROUNDED



445

EGYPTIAN ANKH (SYMBOL OF LIFE)



445

ANKH-SHAPED OBJECT OVER ED'S HANGING BOARD BED

No. 444 Leedskalnin's hanging bed that hung close to the ceiling. The bed was made out of wood with a small amount of padding secured to it. By hanging from the ceiling, whoever was lying on the bed would not be grounded and not as susceptible to Earth's magnetic field.

No. 445 An Egyptian Ankh. The origin of the sign for ankh is obscure and there isn't agreement about the meaning. The most accepted interpretation is that the hieroglyph is composed of three signs. The first represents a "sandal knot" and contains three consonants. The second sign depicts a fluid and the phonetic sound of "n." The third sign is a "striped circle," originally designating a placenta, part of the reproductive system, and from that came the interpretation of the ankh, "sign of life." There are depictions of streams of ankh symbols being poured out of vessels that are called sprinklers. Vessels that held this "magical fluid" were also often in the shape of an ankh. I believe this symbolism could represent sperm.

No. 446 Photo of what Ed Leedskalnin saw as he lay in his hanging bed. It resembles the Egyptian ankh seen in No. 445. I believe that the ankh symbol represents sperm and our DNA. Perhaps Ed Leedskalnin paid respect to the star gods that made all things possible by having this symbol over his head at night where he slept.



COPPER WRAPPED AROUND GLASS JAR



EMPTY GLASS JARS SUITABLE FOR LEYDEN JARS



COPPER WIRE WRAPPED
AROUND GALLON GLASS



LEYDEN JARS

No. 447 Ed specialized in creating and capturing electricity. This photo shows a glass vessel wrapped solidly on the exterior with copper wire. This is likely a Leyden Jar, which is used to store electricity to be used at a later time. A vessel with a metallic surface is required.

No. 448 Ed had a collection of all sizes of jars, Any one of which could become a Leyden Jar with the right attachments.

No. 449 Copper wire wrapped multiple times around a gallon jug. Another example of a potential Leyden Jar.

No. 450 Leyden Jars from the 17th century.

Wrap any jar with copper wire on the outside and continue to wrap until there is a solid layer of wire. There may be several hundred windings, depending on the size of the wire and the jar. When finished it should look like No. 447. The copper wiring, or a metal coating, is the most important

part of a Leyden Jar. There were all kinds and sizes of Leyden Jars in Ed's personal possessions.



HANGING ROLLS OF WIRE IN
CORAL CASTLE TOOL SHED

451



COPPER WINDINGS AROUND
TREE BRANCHES AND TRUNKS

452



453

ANCIENT COPPER COILS (BRITISH MUSEUM)

Leedskalnin spoke of making a regular magnet more powerful by wrapping copper wire a minimum of eleven times around the magnet. To make the magnet even more powerful, introduce a very small electric current. Now the electro-magnet is capable of attracting up to twenty times what the normal magnet could pick up. The round copper windings that are

perpendicular to the long magnet create a magnetic force field that enhances the existing magnetic field of the bar magnets.

No. 451 Rolls of copper wire hanging in Leedskalnin's tool shed at the Coral Castle.

No. 452 Several examples of Ed's copper windings around small trees and branches. Increasing the number of windings increases the electrical potential, so any of these could have been used as part of an electro-magnet. After the minimum number of windings are achieved, the more windings that are wrapped around the core, the more powerful the electro-magnet becomes. An ancient copper coil is shown inside the small red circle.

No. 453 Photos taken in the British Museum in 2010 of more ancient copper coils that could also act as part of an electromagnet.



454

ED SEATED IN A CHAIR AT THE CORAL CASTLE



455

ED'S ELECTRIC GENERATOR



456

LEEDSKALNIN OPERATING HIS ELECTRIC GENERATOR



457

ED POINTING TO WRITINGS ON PHALLUS-SHAPED STRUCTURE

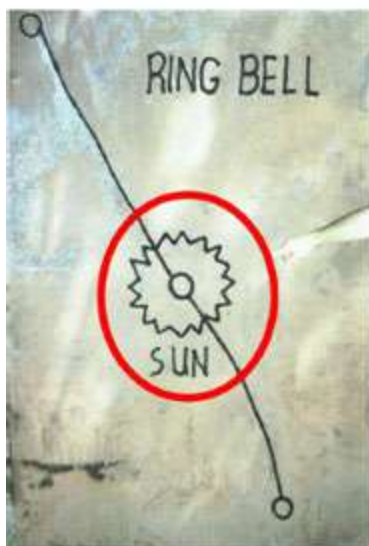
No. 454 Ed Leedskalnin seated in a chair that he carved from coral. The photo was taken in the 1930s. Visible in the background is what he called the Crescent of the East. Next to it is a carved image of the planet Saturn, weighing eighteen tons. Next to it on the extreme left of the photo is a carving of the planet Mars, weighing eighteen tons.

No. 455 A photo of Ed's electric generator with a magnetic bar attached. It is mostly made of small metal blocks and concrete, and it has a hand crank in the center.

No. 456 Ed Leedskalnin operating his electric generator. There was no electricity to these properties in the early 1920s. Ed created his own device for generating electricity whenever he needed it. Based on recent Russian

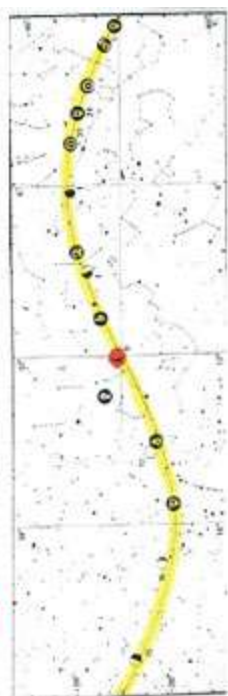
research, some believe he was creating a torsion field related to his bar magnet idea. Torsion fields are generated by spin and/or by angular momentum; any object or particle that spins produces torsion waves and possesses its own unique torsion field.

No. 457 Perhaps the most interesting of all Ed's carvings. This monolithic obelisk is over twenty-four feet tall and weighs over eighteen tons. Ed's name and place of origin is engraved in the stone (inside red oval). Ed is standing with his arms crossed, and his right hand is pointing to carved words in the stone. I believe that Ed Leedskalnin is giving us a clue. I think he is pointing to what could be a large erection, which could be why he could not share his secret information. At that time, in the early 19th century in Florida, this would have been unthinkable. Could Ed have used the same powerful insights of the ancient Egyptians as part of his accomplishments? Although Ed took his secrets with him when he departed this world, it is up to creative, curious, and inventive people to unravel these unsolved mysteries.



ENTRY TO THE CORAL CASTLE

458



ECLIPIC PATH

459



ECLIPIC CARVED IN STONE

460

Ed was a simple, logical man who weighed barely one hundred pounds. To our knowledge, what he accomplished has not been repeated since ancient times. Ed said, "I have discovered the secrets of the pyramids, and I have found out how the Egyptians and the ancient builders in Peru, Yucatan, and Asia, with only primitive tools, raised and set in place blocks of stone weighing many tons!"

No. 458 Leedskalnin said he left clues at the Coral Castle to help others understand his discoveries. On the front gate entrance to the Coral Castle complex, he drew the ecliptic curve, as shown in No. 459, the map of the middle heavens. The Sun is in the middle with sixteen rays, or points, emanating from it. This starburst is similar to No. 367. Our Sun is a star. The Sun in the middle of this diagram represents autumn equinox, one of two points of perfect balance in the year. Perhaps the rays are Ed's "sweet sixteen?"

Solar research, in a discipline called helioseismology, has revealed that the Sun vibrates from a complex pattern of acoustical waves. These sound waves travel beneath the surface of the Sun at frequencies too low for the human ear to hear. Scientists at the National Optical Astronomy Observatory say "the Sun is like a huge musical instrument that rings like a bell and vibrates like an organ pipe."

No. 459 Illustration of the ecliptic path, the apparent path of the Sun, and the actual path of the planets in their orbits over the course of the solar year.

No. 460 Ed carved the ecliptic curve into a large freestanding piece of coral. These carvings appear to be clues, which I think are essential to decode Ed's understanding of the universe. He spoke of astronomy and the importance of timing. Ed claimed he could start his perpetual motion holder only at certain times, but he could stop it any time. He once let it run for six

months. This is a major clue that relates to the importance of timing. Everything Leedskalnin created at the Coral Castle has inspired me and many other researchers to search for answers.



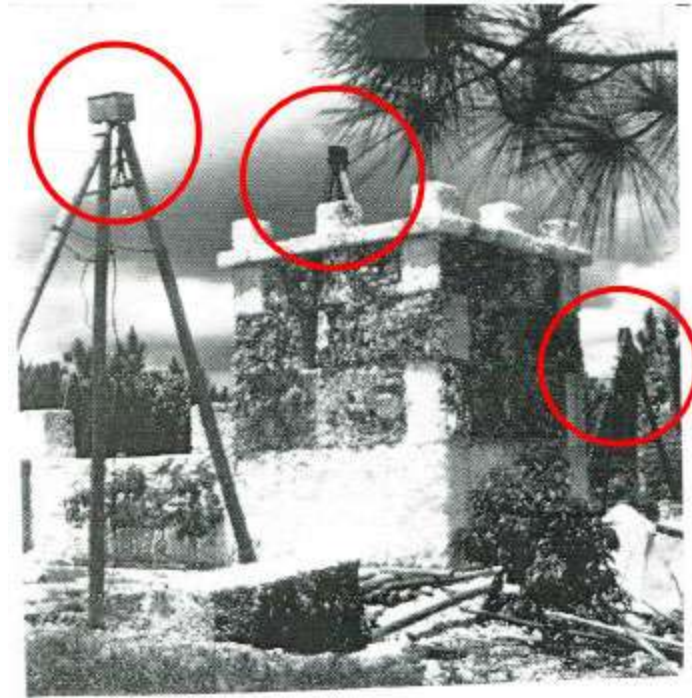
EDWARD LEEDSKALNIN

No. 461 Ed Leedskalnin has been a tremendous inspiration to me. This man of small stature accomplished feats that seem miraculous to us; but the Coral Castle stands. This photo of Ed at work shows him standing by his tool, which was a large tree branch with a heavy piece of metal pipe attached to the end. The branch looks like a large version of a hand-held forked willow branch used by dowsers to locate underground water. Dowsing is an ancient art. I've had several experiences locating underground water. When water moves it produces a magnetic current. All common dowsing devices are the simplest forms of electroscopes. The bent rod is a variation of Gilbert's straw reed electroscope, which was the first electrical measuring instrument. Electroscopes detect electric charge by the motion of an object. The rods are charged with static electricity from the dowser's own body. This static electricity, which can be increased by the dowser rubbing his or her palms together, can easily be measured by a simple millivolt meter.

This very large version of a wooden dowsing rod, with a metal attachment on the end, could be how Ed tapped directly into the electrical currents that flows underground, bringing the energy into the metal pipe. This could have created the necessary heat to sculpt the large coral stones he created at the Coral Castle. In Ed's small pamphlet about animal, mineral, and vegetable energy he says "In order to make big energy, you have to start with small energy." He said we have to harmonize three different kinds of energy: from animals, ourselves, using electricity generated by human hands, and minerals. All types of crystals would work, generating piezoelectricity, and from vegetable energy, which can be obtained from the life force in plants.

I spoke with the woman who ran the country store where Ed shopped. She told me that every couple days Ed came to the store and always included sweet potatoes in his purchase. He eventually started growing his own. Sweet potatoes, and ordinary potatoes, will generate an electrical current. I have experimented with sweet potatoes; one potato will generate a small current. The current can be increased by connecting multiple potatoes in a series. The power of the current increases enough to make an electro-magnet. Many examples of such electrical devices remain in Ed's workshop.

Ed attached wires to many trees on his property. I believe he was tapping into the life force of the trees, pulling energy from the Earth, using the roots of the trees and accessing telluric current present in the Earth. By tapping into the trunk of the tree with wire, the current would follow the wire to wherever Ed needed electricity. The Secret Life of Plants, by Peter Thompkins and Christopher Bird forever transformed my feelings about plants. One experiment demonstrated that a plant, via an electro-encephalograph, twenty-four hours later recognized a person who had harmed it, demonstrating what can only be thought of as feelings through a violent response on the monitor. This forever changed how I think about what grows in my garden.



TRIPODS AND TOWER

No. 462 Ed's two-story residence that he built without any assistance. Note the three, large tripods (in red circles) positioned around the two-story structure. I believe that Ed created what I call a "sphere of influence" in which he could control the immediate environment. The simple shape of the pyramid tripod could allow telluric current to flow up from the Earth and into the pyramid shape, creating a unique environment to manipulate gravity. Pyramid energy has been proven to have significant effects. Numerous patents have been issued on the shape of the Great Pyramid in Egypt. This is now referred to as "subtle" energy, but the effect is recognized.

Leading scientific research is exploring the areas of torsion fields and free energy. Early research in this area was conducted by Einstein and Cartan. The research explored gravitation and the angular momentum relative to the gravitational field. Perhaps Leedskalnin had discovered some of the secrets contained in this knowledge.

I believe the three forms of energy Ed described must come together as one at the same time, and at the right time. I would equate this to the way a LASER creates coherent light. This requires two different forms of energy that have been excited, or elevated, to resonant overtones that merge and become one energy. This can be as small or large as desired. Could this be the type of energy to cause an atom to implode on itself and run his perpetual motion holder? Ed said he could stop the machine at any time but he could only start it up at certain times. This indicates to me that celestial events are involved as Ed mentioned in his writing.

As we have seen in this book, the ancient Egyptians used energy in unusual ways. This could represent a small portion of what they may have known and were able to accomplish. If Ed Leedskalnin was able to figure out how to move megalithic stones, maybe we can likewise decode other procedures that can help humanity.

I hope the information presented in this book will be inspiring and thought provoking may lead to new knowledge and truth about our ancient past. Don't be afraid to think outside the box. That appears to be the place where new ideas originate.

ACKNOWLEDGEMENTS

This has been a long journey, since 1977, encompassing two families. Prior to 1977 I was married to Patricia Saleh for fifteen years. She helped me develop my spiritual side and get my values straight. We had two children: Tegan, my oldest son, and Brittan, my oldest daughter. Tegan began this journey with me in 1978. He was the first photographer for research projects and trips to the Coral Castle and other archeological sites. Tegan made the transition from 35 millimeter film to digital images. He always set up the new technical equipment and taught me how to use it, which was not an easy task. Tegan now runs the family construction business.

Brittan also became involved in 1979 at the age of ten. She glued thousands of toothpicks together to help create three-dimensional geometric patterns to help me understand multidimensional shapes—that project took months. Over the past four years she has cataloged, cropped, and scanned more than ten thousand photographs taken in Egypt and other parts of the world and has helped to create this book. She was very patient with me when I continually made changes—I mean constantly. Brittan now runs the office for the family business.

In 1979, after the end of my first marriage, I met my soul mate, Debra Brown, who has made it possible for me to continue my work. Debra has stood by me, inspiring, supporting, and believing in me at times when I might have doubted myself. Since that time she has journeyed with me to Egypt, the Central American pyramids, and to the Coral Castle. She covered for me during family events when I was on a two or three day research binge in my library or on a trip to follow a research lead. Debra oversees the family construction business, allowing me to continue my research.

Debra and I raised two children. Cayce Aaron Brown was the first Brown family member to graduate college, from the University of Colorado, with two degrees in film making. Cayce kept me on the straight and narrow with my research. He accompanied me to Egypt in 2006 on a research trip and photographed and documented all of our explorations. He is now a TV producer in Denver.

Sabra, my youngest daughter, has always been the peacekeeper in our family. Her love for animals helped me realize the important role animals play in our lives. I am forever grateful for that. After two years of business college, Sabra changed her vocation to use her natural gift of healing and has become a massage therapist. Through her training I learned about the power of the hands and the electrical pathways in the human body. Sabra also does accounting for the family business.

I would also like to thank Julie Loar, who came along just at the right time to help pull the copy and explanations together. She is a long time friend who has been to Egypt eleven times and leads tours there. She is also an author of several award-winning books. I would also like to thank my long time friends, J. J. Hurtak, PhD, and Desiree Hurtak, PhD, who have supported my research.

To my family and friends who have questioned my ideas and given valuable input, thank you for your encouragement and support. This work could not have been accomplished without the contributions of family and friends. It has been a real team effort, and I am grateful to be a part of the team. I would also like to thank the following:

Special thanks to Betsy Carpino and Katie Vining, the illustrators who worked to bring some of these ancient images back to life. I would also like to thank Dr. Carmen Boulter for her expert advice with the third edition of *Electric Ancient Egyptians*.

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The British Museum	James Pruitt, MD
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Egypt, ancient and modern	William Feht

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Coming soon: Fire In The Middle: The Mystery Of The Great Pyramid Solved Giza Industrial Complex: Ancient Egypt's Electrical and Gas Power Generating Systems Electric Ancient Egyptians will also be featured in the soon-to-be-released The New Atlantis, produced by Dr. Carmen Boulter, PhD.

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Giza's Industrial Complex

Ancient Egypt's Electrical Power and
Gas Generating Systems



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~Scientific Endorsements~

“After 2,000 years of searching for light sources used in Egypt, and at the Great Pyramid of Giza complex, we have real answers! This book is one of the most important breakthroughs on the energy source used in ancient Egypt. The evidence of the salt-water battery, mastered by the ancient Egyptians, is the energetic Rosetta Stone that brings many of the missing pieces of Egypt together.”

Dr. Pat Flanagan, inventor, explorer in Egypt, and renowned author for his early work Pyramid Power on the structure and nature of pyramids.

“This book introduces an intriguing concept of how past civilizations worked with insights comparable to current science. The book provides novel concepts that redefine the purpose of these massive structures, the monumental Pyramids can now be grasped by the science of today. There is much more to learn about the ancient Egyptians!”

Elizabeth Rauscher, PhD, nuclear physicist formerly at Lawrence Berkeley National Laboratory and the University of California, Berkeley.

GIZA'S INDUSTRIAL COMPLEX:

Ancient Egypt's Electrical Power
& Gas Generating Systems

BY

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Acknowledgements



THE GREAT PYRAMID OF GIZA, ALSO KNOWN AS PYRAMID OF KHUFU OR CHEOPS

Introduction

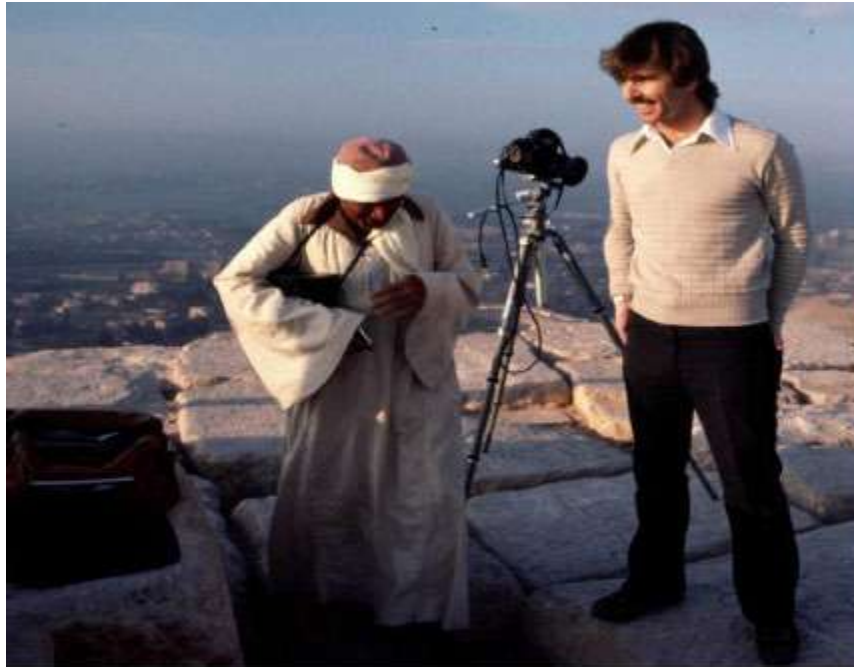
The journey of this book began in 1978 when James Brown visited Egypt for the first time. Brown, founder of the Ancient Energy Research Center, is a builder and contractor, so he understands structures from the ground up. He has overseen the design and building of large complexes for nearly fifty years and is the winner of numerous awards. He describes himself as a practical thinker and believes the logic and results of his research need to make practical sense. Since his first trip to Egypt his perspectives on design and construction led him to question the simplistic assertion that the pyramids were built as tombs. Brown met the Hurtaks in 1978 shortly after he returned from Egypt. They were introduced by a mutual friend who realized their shared interest in ancient Egypt. The collaboration and friendship that has resulted in this book is a four-decade journey.

In January 1997, after traveling many times to Egypt, Drs. J.J. and Desiree Hurtak were part of an expedition to Giza, Egypt in search of underground structures. Using ground penetrating radar (GPR) and remote sensing, they were able to locate underground cavities near the Pyramids on the Giza Plateau. One hundred feet below the surface their team did indeed find what

became known as the Tomb of Osiris. Dr. J.J. Hurtak and Dr. Desiree Hurtak with their team exposed the lid of the large granite box. They reported their discovery to the Egyptian authorities but were forbidden to go on with deeper excavations of the site. We believe what was discovered was one of the world's first and oldest energy-generating or storage systems.

No. 1 The Great Pyramid of Giza is popularly believed to have been built 4,000—5,000 years ago. The structure covers nearly fourteen acres at the base and is 455 feet (140 meters) tall with the pyramidion (the missing capstone) as shown in No. 2 on the next page where James Brown is standing. The original exterior was covered with eight-foot thick, twenty-ton white Tura limestone blocks quarried from the east bank of the Nile. Called “casing stones,” the blocks had a polished finish and were said to shine from a great distance when sunlight illuminated them. Many were shaken loose during a devastating earthquake in 1303 CE and used to rebuild important buildings in Cairo damaged in the earthquake.

Although pyramids are similar in design, many may have had different or dual functions. We are proposing in this book that ancient Egypt developed and controlled an elaborate power system that was centered around Giza and its surrounding areas, while including locations as far as Luxor and beyond. We are further proposing that the underground structures, channels, and cavities that surround the ancient Pyramid structures were part of an energy generating system.



2

JAMES ERNEST BROWN AND EGYPTIAN GUIDE HEFNAWI IN 1978

No. 2 James Brown and Hefnawi are standing on top of the Great Pyramid. It is no longer possible to climb to the top of the massive structure. Hefnawi was known as the “Champion” because he could scale the monumental structure in the shortest time.

We believe the evidence indicates that the Great Pyramid on the Giza Plateau had the ability to electrically charge, or change the molecular structure of water, giving it unique properties. Water is the most versatile element in nature. We know it as a gas, a liquid, and a solid. We believe the ancient Egyptians created a fourth form of electrically-charged water that served many purposes, called by James Ernest Brown “Earthmilk Ancient Energy.” All pyramids were connected to the Nile River, and there is physical evidence that water from the Nile River circulated through their passageways and chambers by way of man-made channels both above and under the ground.

The ability to generate and store hydrogen and other gases is a simple scientific feat, which we believe was key to the overall system in ancient Egypt. Our evidence points to the fact that the ancient Egyptians were able to generate large quantities of hydrogen and other gases from water resources (such as we see today as electrolytic gas or hydroxy gas). They were able to generate and store these gases in what have been misidentified as step pyramids and underground tombs, such as mastabas. The step pyramids are different structures both in interior and exterior design from typical pyramids. They house vast underground channels and compartments that would be ideal for generating and collecting gases for long term storage. Miniature versions can be found on the Giza Plateau. There are also other unique generators and storage systems found throughout Egypt.

The world is looking for ways to create free and non-polluting energy. All the research contained in this educational manual indicates the ancient Egyptian civilization created and used various forms of free energy. As there is no accurate recorded information, and many misunderstandings about the ancient hieroglyphics and their interpretations, these ancient structures need to be re-evaluated with an open-mind. We need to consider all the physical evidence accompanied by simple logic.



DRS. HURTAK DURING A RESEARCH TRIP IN EGYPT

3

No. 3 Dr. J.J. Hurtak Ph.D., PhD., along with his wife Desiree Hurtak, Ph.D., are founders of the Academy For Future Science, specialists in remote sensing, and have studied energy technology, including hydroxy gas. They have traveled and explored Egypt since the early 1980s (although Dr. J.J. Hurtak first visited Egypt in the 1960s). Dr. J.J. Hurtak is also a research director for The Great Pyramid of Giza Research Association.

Most of the underground structures misidentified as tombs, mastabas and, sometimes Pharaonic palaces, had a multifunctional purpose, which would have included the production of energy or its storage. Each palace, although similar, is also different. For example, the Great Labyrinth by Al-Fayoum was thought to be a 3,000-room Pharaoh's palace, or a tomb built close to a Pyramid. Instead, we believe it could be a gigantic salt water earth battery

electrically charged by telluric* and local water channel currents that would be capable of generating thousands of volts of direct electrical energy.

Scientists were recently looking at the possibility of building a type of large salt water earth battery in the Amazon Delta in order to produce electricity. We would encourage these scientists to look at the structures left behind by the ancient Egyptians that were built along the banks of the Nile River, where the fresh water of the Nile River flows towards the Mediterranean Sea.



Dr. J.J. HURTAK IN FRONT OF TOMB OF OSIRIS



DR. DESIREE HURTAK ON THE GIZA PLATEAU

5



6

JAMES BROWN INSIDE THE SUBTERRANEAN CHAMBER OF THE GREAT PYRAMID

No. 4 Dr. J.J. Hurtak is standing in front of the access to what is called the Tomb of Osiris with the Great Pyramid in the background. The Drs. Hurtak worked with a team of scientists at this site during one of their many trips to Egypt.

No. 5 Dr. Desiree Hurtak is standing on the Giza Plateau with the second of the giant pyramids in the background.

No. 6 James Brown is crouching in a small passageway at the lowest and deepest level of the Subterranean Chamber of the Great Pyramid. He is examining the heavy salt encrustation that was present on the ceiling. Brown personally explored the Great Pyramid from top to bottom to obtain first hand, on-site, information. Where possible, he photographed chambers and passageways to obtain a permanent and reliable record of his research.



THE ORIGINAL EARTHMILK EXPEDITION TEAM IN 1978

7

No. 7 The 1978 Earthmilk Expedition members from left are: Bruce Martel, Patty Brown, Joann Flanagan, Dr. Patrick Flanagan, Gus Patzner, James Brown, and Arthur Coleman. Cheryl Landers, part of the team, took the photograph.

On December 26th 1977, Brown's journey began in the USA with a relentless desire to understand the true purpose of the Great Pyramid. After spending countless hours researching what was known about the Great Pyramid, and depictions and descriptions of its physical properties, he knew he would have to take his research to Egypt.

He was able to personally fund an expedition to study the Great Pyramid and surrounding areas in 1978. An exploratory team consisting of James Brown, professional photographers, a mineralogist, a scientist, and several aides spent ten intensive days documenting, recording, and analyzing their findings. They were searching for first-hand information that was real to confirm the information James Brown had researched on the physical properties and design of the Great Pyramid.

Now, about forty years later, Brown's research has expanded to include all of the different kinds of structures the ancient Egyptians left behind. He contends that what is believed to be true about their entire culture and way of life needs to be reevaluated. Historians and cultural anthropologists have seriously discounted the Egyptian culture by continuing to study and evaluate them based on the belief that they were a society obsessed with death and burial.

Even today, scholars disagree over particular interpretations of hieroglyphics. For example, simply changing one interpretation of the "afterlife" could completely change the way many hieroglyphics are interpreted. Not all of their drawings, carvings, paintings, and reliefs portray the afterlife. Instead their hieroglyphics may also depict how they chose to carry out their daily activities. Through a picture-based language they showed how they did things, and their drawings may be illustrated instructions of how they accomplished their extraordinary feats.

Although James Brown began to develop his theory about the true use of the Great Pyramid during his exploratory visit to Egypt in 1978, it has taken almost forty years, thanks also to contemporary, yet simple scientific breakthroughs, to fully understand some of ancient Egypt's electrical power and gas generating systems, which we are sharing with you now.



GIZA PLATEAU SHOWING THE CAUSEWAY THAT
CONNECTS THE VALLEY TEMPLE AND SPHINX TEMPLE

8

No. 8 Conventional wisdom claims that the pyramids were built as tombs for Egyptian Pharaohs. Despite this, no mummies of ancient Pharaohs have ever been found in the larger, older pyramids and we believe that these pyramids were never intended to serve as tombs. The treasures or mummies that have been found, such as within the Djoser complex at Saqqara, are from a later time when the original use of the pyramids had been all but forgotten. Additionally, the majority of these mummies or other artifacts have been found in smaller brick structures in complexes far different and often disjointed from the sophisticated cut, heavy stone blocks that created the clean lines of the long-standing pyramidal complexes.

However, if the pyramids were not designed as tombs then what was their purpose? As explored in Brown's book *Fire in Middle*, we propose that under special conditions, the ancient Egyptians were able to create, for example, piezoelectricity from granite through pressure from the massive stones. Further contact with water from the Nile River would create electrically-charged water. Prior to the 1960s, before the building of the dam in Aswan, Egypt, the Nile River flowed alongside the major pyramids and possibly through some of them. In fact, all the major pyramids were originally built along the banks of the Nile before its course was altered and redirected.

Electrically-charged or energized water, called "Earthmilk" by James Brown, served many purposes from health to energy technology. After much research, we have determined that one of the keys to electrically charging water can be found in the Great Pyramid on the Giza Plateau near Cairo, Egypt. Energized water could be stored and stabilized in special vessels, on a large scale, in specially designed structures like the upper and lower temples at the end of the causeways. Once the energy was used it would dissipate back into the environment with no adverse effects as it was a "clean technology" with no hazards.

We believe that some temples served as energy collectors, incorporating sufficient solar power from the sun, as well as serving as electrical booster stations. Additionally, many of Egypt's underground chambers and passages were used for storing liquid hydrogen, gases and other volatile materials and, perhaps "Earthmilk," a unique term we are using to signify electrically-charged water. Many of these huge man-made chambers connect directly with underground water channels, which we believe were also used for the purpose of energy generation.

There were probably over 100 temples and unique structures originally built along the banks of the Nile, most of which have a similar design. The oldest ones have enormous limestone columns that weigh hundreds of tons, some stand eighty feet tall. Giant limestone lintel blocks containing silica are placed on top of the columns adding tons of weight and exerting a downwards force. In most temple areas, especially those in and around Luxor, the limestone columns sit on granite bases with underground granite support columns. Their bases are submerged in water due to the ground water from the Nile River.

As a professional builder and contractor, James Brown was intrigued by these structures until he understood that the physical electrical properties of limestone when it is compressed are able to send electrical impulses only in one direction: straight down. This arrangement would send electricity through the column or shaft into the granite bases which contain quartz composed of silica (as well as small parts of uranium). Granite, on the other hand, when compressed by the tremendous weight of the enormous blocks of limestone, distributes electrical impulses in all directions through the “piezoelectric” effect. The granite support columns which are underwater in some temples were intentionally submerged at their base to electrify the water, sending electricity into the Nile River continually. Due to the level of water in the Sacred Lakes, which came into contact with the many columns in concentrated areas, the temples could be electrically charged through this process.

The ancient Egyptians, we contend, provided for all their energy needs in a safe and nonpolluting way by using electricity they created from a variety of elements using granite, limestone and quartz crystals ($\text{SiO}_2/\text{SiO}_4$), fresh and salt water conduits with electrolysis, as well as solar power and perhaps lightning — which were all utilized as needed. Using these direct forms of electrical current, they were able to cut and shape the large stones used in their temples, pyramids and monuments. The electrically charged water could even have been drunk as an elixir for the health of the “body

electric,” something that is being tested through a variety of “structured” waters available through researchers today.

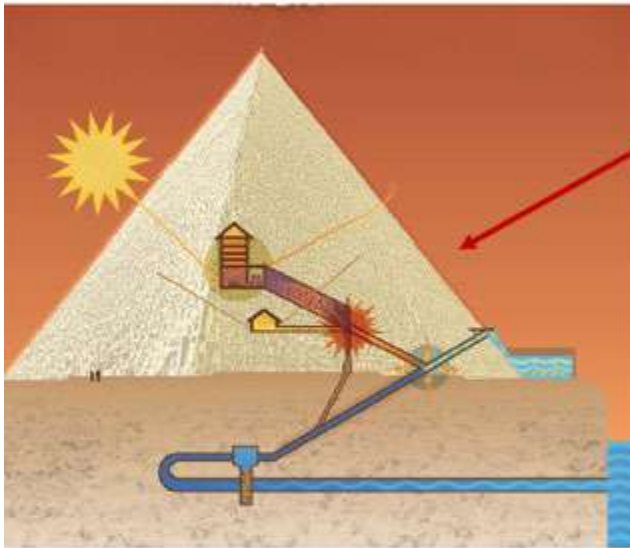
When the electrically charged water flowed out of the Cheops Pyramid and other structures into the Nile River, the river could become an electric conduit. Since all pyramids were connected to the Nile River, this electrically charged water would flow back into the Nile River and would be beneficial to all forms of life that live in the water and would energize the soil during the flooding periods which would create bountiful crops for the Egyptian people all along the Nile. Drs. Hurtak have researched various forms of water technology such as HHO, and also the use of salt water batteries, as well as hydrogen gas since the 1980s. Dr. J.J. Hurtak has also used remote sensing to explore underground areas of archaeological areas from Giza, Egypt, to Yucatan, Mexico to name a few.

James Brown has visited Egypt many times over a period of forty years and it has been his passion as a professional builder to try to make sense of the complex and purposefully designed structures which the ancient Egyptians left behind. In his profession, it is well understood that a truly successful design must meet its function. The belief that many of these structures and complexes were used as tombs does not meet this criteria.

*Telluric Currents (or Earth Currents) are the natural electric currents that flow on and below the earth or the sea. Here we expand the term to include magnetotelluric frequencies from 10,000 Hz to 0.0001 Hz (10,000 s).

CHAPTER 1

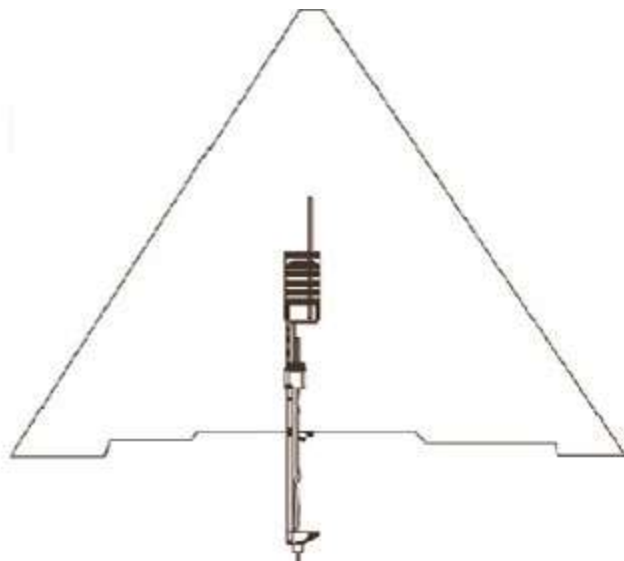
THE PURPOSE OF THE PYRAMIDS AS GENERATORS

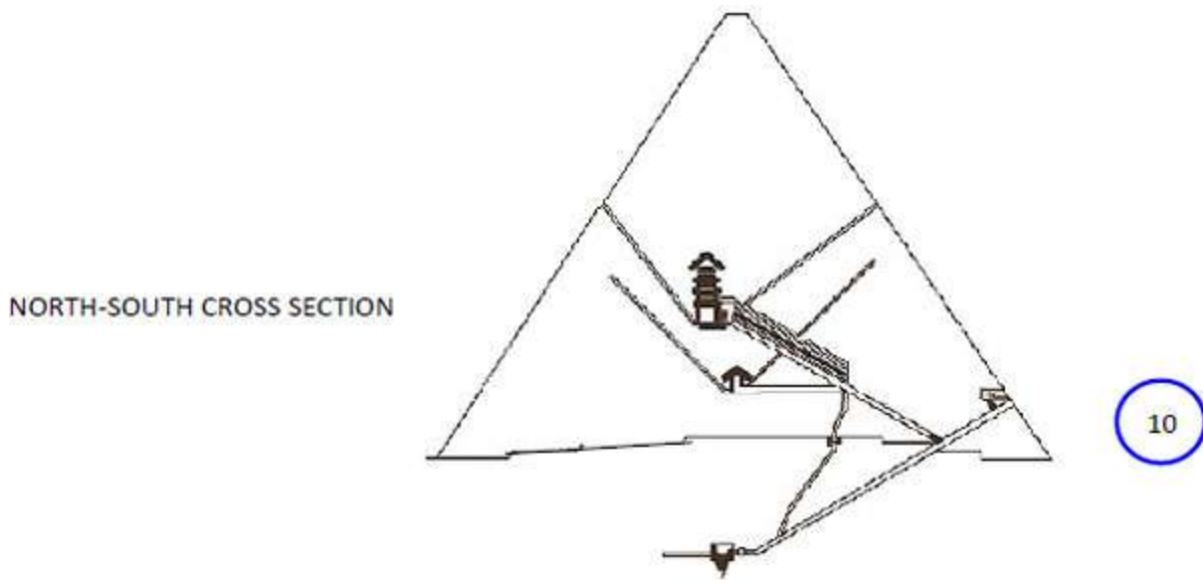


PYRAMIDS HAVE BEEN
MISIDENTIFIED AS TOMBS
FOR PHARAOHS



EAST-WEST CROSS SECTION





No. 9 shows an east-west cross section of the Great Pyramid that details the perfection of the alignment of the chambers and passageways from this side view. There are over two million stones, each weighing about 2.5 tons. Some stones associated with the King's Chamber weigh upwards of 50-80 tons each. Most of the pyramid is constructed of cut limestone quarried from about 14 miles away (22.5 km). The King's Chamber and most passages are lined with red granite, which came from Aswan, Egypt, over 500 miles (800 km) away.

Most major Egyptian pyramids are similar in design and were constructed of the same basic materials. The design similarities include their entrances, typical descending passageways (usually at approximately a 26-degree angle), and interior passageways, which are generally less than four-feet square (1.25 meters).

No. 10 shows the more typical view of the Great Pyramid from a north-south cross section. There are the unusual small passages at 26-degree angles and under four-feet square passageways, as well as other chambers.

There are many internal and subterranean chambers, wells, and deep shafts, often interconnected with passageways, some with underground connections to the Nile. Many of these major pyramids, as we see at Giza, have exterior above ground connections that lead directly to the Nile called “causeways,” which is shown in the drawing in No. 13, page 14.



11

EVIDENCE OF GROUND WATER
AT LOWER TEMPLE



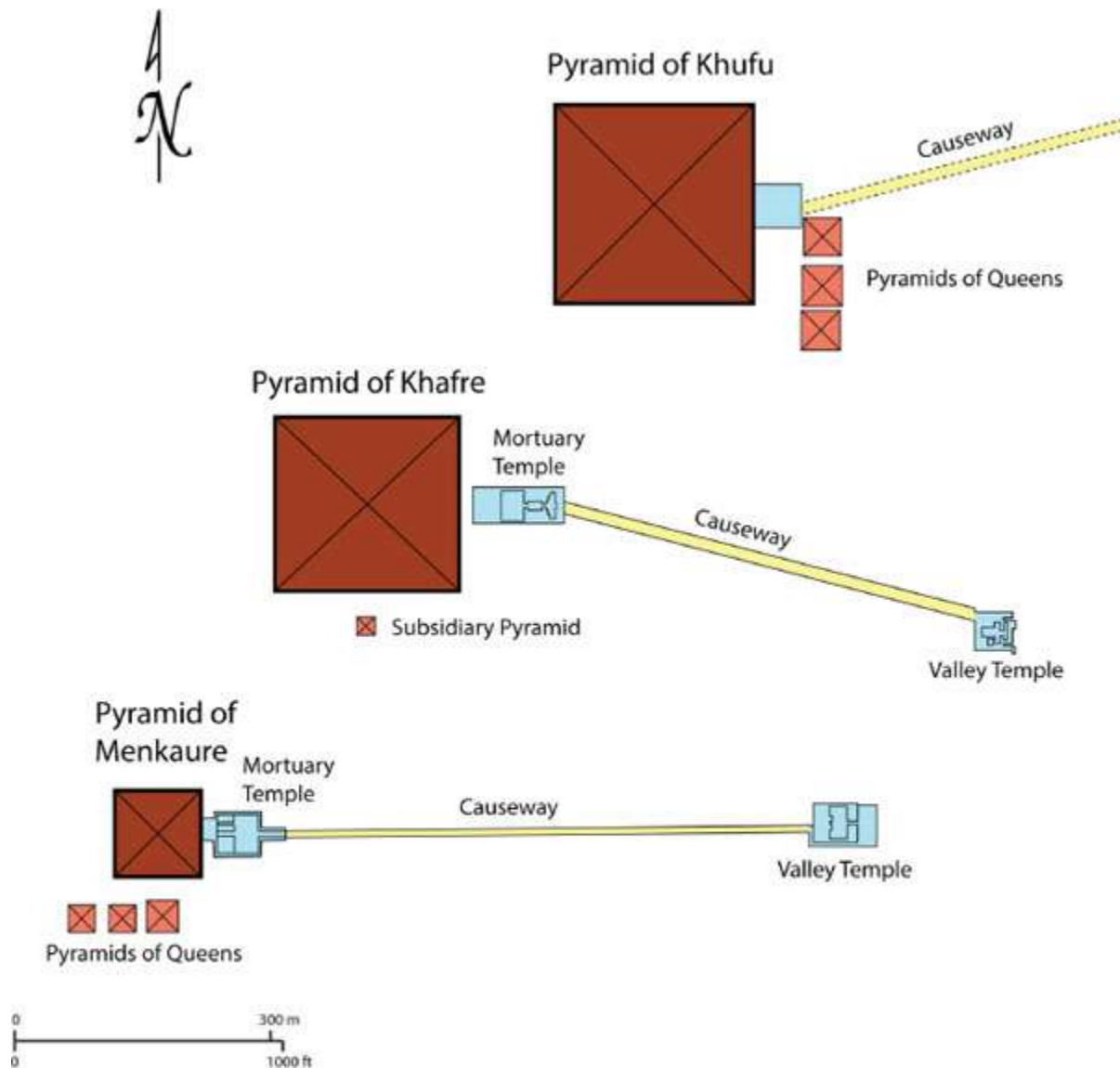
12

CAUSEWAY LOOKING BACK AT THE SPHINX

No. 11 shows photographs taken in 2006, where Egyptian authorities believe ground water flowed in front of the Sphinx and Valley Temples. The second Pyramid is seen in the background. There were actually puddles of water in the area inside the oval.

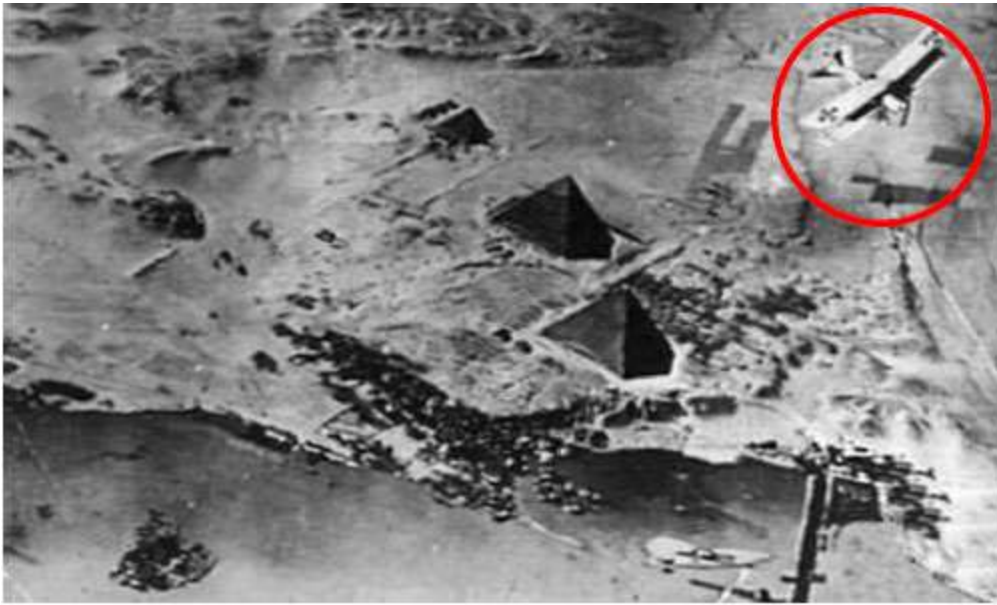
No.12 shows the slope of the covered causeway from the Chephren Pyramid toward the Sphinx and the Nile. All of the pyramids built in the vicinity of the Nile were built above the floodplain, but water seems to pervade the underground structures.

During extensive on-site research in the 1970s, when the Egyptian authorities allowed greater access for exploration and photographing of the different pyramids in and around the Giza Plateau, Brown's 1978 expedition performed chemical analysis of mineral deposits in an attempt to trace the flow of the Nile alongside and beneath the pyramids. Their research also included other surrounding structures and channels as far as thirty miles away, including the Serapeum at Saqqara. The mineral analysis verified our belief that the Nile River flowed through the causeways and was previously present in the upper and lower temples, as well as inside the pyramid passage ways and chambers.



DRAWING OF RECONSTRUCTED PYRAMID COMPLEX AT GIZA
WITH CAUSEWAYS CONNECTING THE PYRAMIDS TO THE RIVER NILE

No. 13 shows an artistic rendering of the Giza pyramid complex as it once looked with its exterior temples and causeways that led to the banks of the Nile. The Giza pyramids are set about 75 feet (23 meters) above the banks of the Nile. In earlier times, the Nile River filled what have been called “lower temples” with water.



14

AERIAL VIEW OF GIZA PLATEAU SHOWING FLOOD WATERS & HUN AIRCRAFT



15

AN OVERVIEW OF THE GIZA PLATEAU: CREDIT SAN ANSELM COLLEGE

No. 14 is a photograph from a book titled, *Around the World with a Camera: Special War Edition Photographs from the Battlefields*, published in 1919. This Hun bi-plane aircraft (inside red circle) was on a bombing

mission from Turkey. The picture shows the Nile overflowing close to the Great Pyramid.

No. 15 shows an artist's rendering of the Giza Plateau with its Valley Temple (also called the Lower Temple—red circle) connected to the Khafre (Chephren) or second Pyramid. Khafre's Valley Temple and its neighboring Sphinx Temple are located in the Nile River floodplain and were filled with water for most of their history. Most causeways that connect the pyramids to the Nile River have not been excavated or have deteriorated beyond recognition. Most aerial views reveal the outlines of the causeways.



1990 EXCAVATION SITE OF THE VALLEY TEMPLE



17

DIFFERENT ANGLE VIEW OF VALLEY TEMPLE EXCAVATION

Dr. Zahi Hawass, then spokesperson for the Egyptian Supreme Council of Antiquities (1993-2011) announced publically that this area clearly showed that water had once flowed under the causeway in front of the Valley Temple, further confirming our initial investigations and supporting our theory.

No. 16 shows the excavation site in front of the Valley Temple in the early 1990s where explorations were also conducted by Drs. Hurtak and The Academy For Future Science.

No. 17 This photo shows the same excavation site from a different angle.



VALLEY TEMPLE AT THE BASE OF THE SPHINX

No. 18 is a photograph taken from inside the lower Valley Temple. Known in French as the Temple de Granit, the Valley Temple is constructed of giant solid granite columns with massive granite lintel blocks on top of the granite columns, creating tremendous pressure. Note also the dark stains that are etched into granite column bases in the Valley Temple. These are circled in red and indicate that some sort of chemical solution once rose to a specific height on the columns.

When granite is compressed electricity is created through the piezoelectric effect. If electrically charged water flowed down the causeways from the Pyramids it could have been controlled in the lower temple areas, where the “piezoelectric effect” would continue to boost or maintain the electrical properties of the water. The water could have been transported by boat in containers or directed into the Nile River. The Nile might have become an

electrical conduit with the flow of electrified water, controlled by moveable doors or control gates.

The phenomenon of voltage generated through mechanical stress is referred to as the piezoelectric effect, piezo means “push” in Greek. Electricity is produced in crystals, such as quartz crystals, but any piezoelectric crystal, such as limestone and granite, will do the same when some stress is applied. Specifically, when certain crystals are squeezed or stressed electricity flows through them. It also works in reverse as can be seen in watches, when electricity is passed through a crystal it will vibrate. What occurs is the crystal acts like a small battery that contains positive and negative charges. Any change in shape or pressure (squeezed or stretched) disturbs the order and produces a change in charge. By varying the direction and pressure of the applied field with respect to the crystallographic axes, the effects can be augmented.



MOVEABLE GRANITE SLAB



GATE SOCKETS FOR SWIVEL DOOR

20

No. 19 shows a moveable granite slab that acts as a door. It is located in one of the long passages inside the Menkaure Pyramid. Today, stone blocks (red oval) have been cemented in place to prevent the granite slab from moving.

No. 20 shows the door sockets (circled in red). At one time a pair of huge granite doors would have been able to control the movement of water in the lower temple. The missing parts are now in the Cairo museum.

We believe that Giza and all the major complexes along the Nile were built as an elaborate hydraulic network, efficiently utilizing water as an energy source to convert the potential energy of the engineered environments to electric current. Access to water was an integral aspect of the design of these ancient stone complexes along the Nile and an understanding of how this worked could become a springboard for new energy concepts in the 21st Century. In addition to the production of hydrogen gas from water and solar energy applications, and unique forms such as hydroxy (hydrogen and

oxygen) gas, there is the possibility that a laser type energy was used that passed through the small tubular channels.

United States Patent [19]

Buczek et al.

(ii) **4,188,592**

[45] Feb. 12, 1980

[54] CLOSED CYCLE CHEMICAL LASER

[75] Inventors: **Carl J. Buczek**, Manchester, Conn.; **Robert J. Freiberg**, Palm Beach Gardens, Fla.; **David W. Fradlin**, Exton, Pa.; **Peter P. Chenausky**, Avon, Conn.

[73] Assignee: **United Technologies Corporation,**
Hartford, Conn.

[21] Appl. No.: 894,776

[22] Filed: Apr. 10, 1978

[51] **Int. Cl.²** **H01S 3/095**

[52] U.S. Cl. 331/94.5 G
[58] Field of Search 331/94.5 G, 94.5 D

[38] Field of Search 331/94.5 G, 94.5 F,
331/94.5 PE, 94.5 T, 94.5 C

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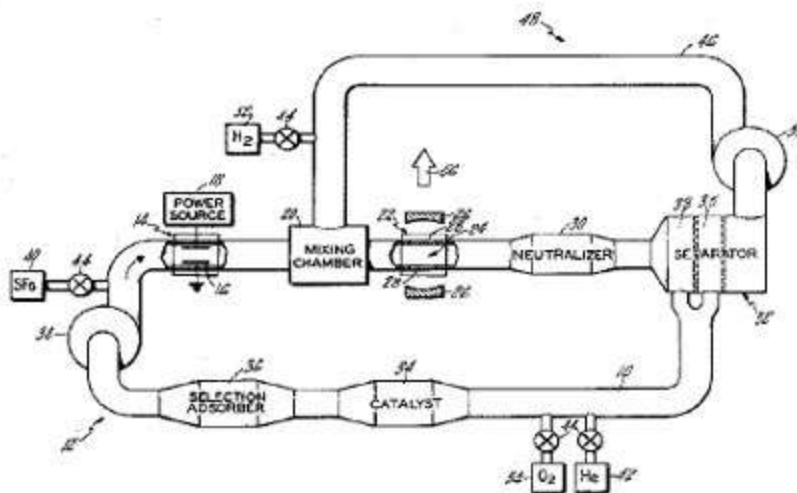
Primary Examiner—James W. Davie

Attorney, Agent, or Firm—Lawrence A. Cavanaugh

[57] ABSTRACT

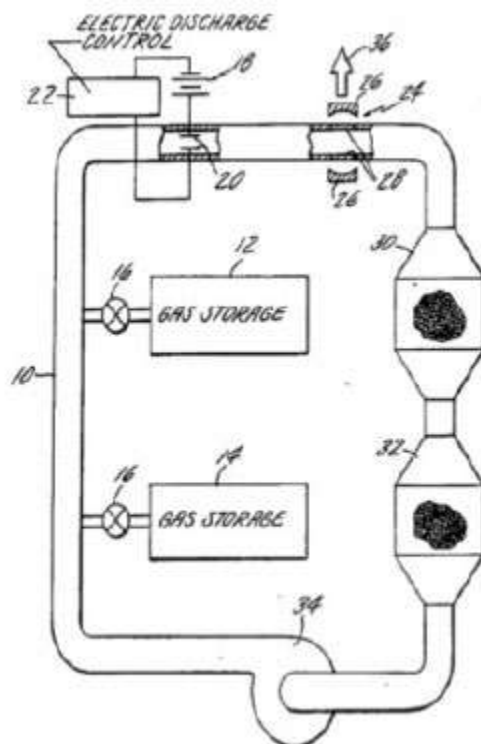
A closed cycle chemical laser adapted for continuous wave operation is disclosed. A first gas such as sulphur hexafluoride is decomposed by an electrical discharge means to provide at least some fluorine atoms which when combined with molecular hydrogen in a mixing chamber located upstream of and proximate to an optical power extraction chamber forms an excited laser species capable of stimulated emission to produce a continuous wave output beam. After passing through the optical cavity the effluent is purified by selective absorption and adsorption processes to eliminate the laser species from the effluent and to separate the hydrogen for recirculation back to the mixing chamber. The remaining effluent has its pressure increased, is supplemented with makeup feed gases and is recycled. The operation of the system using sulphur hexafluoride and hydrogen gases is discussed in detail and various combinations of other suitable reactants are disclosed.

24 Claims, 1 Drawing Figure



COPY OF PAGE FROM PATENT OF A CLOSED CYCLE CHEMICAL LASER
ILLUSTRATION SHOWS LONG PASSAGES AND CONNECTED COMPARTMENTS

No. 21 The major pyramids of Egypt demonstrate remarkable structures that could create and process technology, like a closed cycle chemical laser being currently developed for multiple uses. From laser weapons to welding, cutting, drilling, heat-treating, and alloying materials, lasers are relatively simple to design, but require the application of variable pressure and high energy. In some modern models, fluoride gas is mixed with molecular hydrogen in a mixing chamber to form an excited laser. However, newer lasers are also being developed to process gases for energy where the gas, such as hydrogen, is passed through a nozzle, usually at a higher pressure, and then exits into a resonator mirror compartment (at a lower pressure) that has a laser beam passing through it. The above is a patent from 1980 that is a closed cycle laser system using hydrogen gas (note the H^2 and O^2 in the smaller boxes) and in this case sulfur hexafluoride (SF^6) was added. The Egyptians also used sulfur.



DRAWING OF A PATENT OF A CLOSED CYCLE CHEMICAL LASER

No. 22 We are not claiming that the ancient Egyptians had powerful lasers, but rather that they used the same principles—gas under pressure and a technique that allowed atomic structure to become excited. The entire pyramid would have been pressurized to create the laser-type system that activated the gases. Nos. 21 and 22 are illustrations of original patents that stimulated this line of investigation. The “closed cycle” simply means no exhaust; the Egyptians could have used any number of gases for this purpose, but the basis would probably have been hydrogen. In Brown’s research, we were able to detect the past presence of hydrogen gas in the Queen’s Chamber of the Cheops Pyramid.

One of the latest technologies being researched for the production of “clean energy” comes from firing huge arrays of high-powered lasers at pellets of hydrogen. An Italian research team from the University of Florence has developed a technique that could be used to make clean fuel from water. In 2009, researcher Roberto Bini and his team from the European Laboratory for Non-Linear Spectroscopy (University of Florence) used lasers to produce hydrogen from water under high pressure. He claims that there is no other chemical agent involved in the process—no solvents, catalysts, or radical initiators (Bini, et. al., 2009). Bini believes this is extremely important because it means that at the end of the process there are no substances left to separate, treat, or dispose of, hence the closed cycle system.

Bini’s technique first irradiates the water with a laser, which creates hydroxyl radicals and hydrogen atoms. The higher the pressure the longer the effect lasts. This means that large-volume pressurized irradiation reactors could be used for a number of chemical processes, including the generation of hydrogen for use as a fuel. The laser uses near-ultraviolet radiation, therefore, sunlight could theoretically be used to obtain a similar result. Both the making and using of hydrogen are necessary in our theory. Bini’s research also included Rankine engines that are another closed loop system, which usually uses water as the working fluid and has been adapted to originate energy from solar power.



GRANITE VESSEL IN KING'S CHAMBER

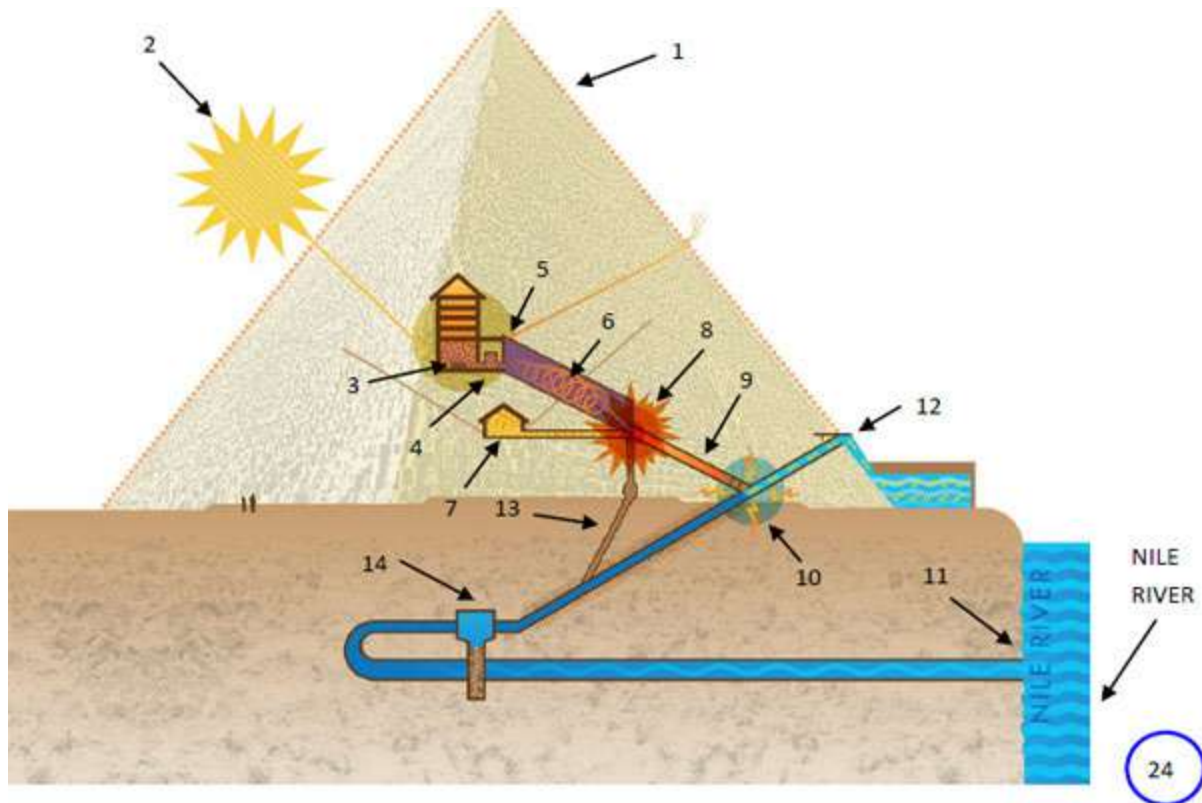
23

No. 23 In the so-called King's Chamber of the Great Pyramid is a one-piece granite vessel. Modern industrial processing vats that are lined with granite panels are able to contain sulfuric acid, hydrochloric acid, nitric acid, bromine, and other volatile and caustic substances. In most cases, the primary materials in granite are quartz, feldspar, and mica. Quartz and feldspar are non-conductive substances, but they can conduct electricity if enough direct mechanical stress is applied through compression, demonstrating the piezoelectric effect. Thermal stress can also produce this effect. The size of this particular vessel is smaller than many other granite vessels found in Egypt.

In summary, we are speaking about the Great Pyramid, and especially its inner chambers, as a type of “chemical or gas fusion chamber” where water

may also have been used to cool the system. Scientists now claim that there is a possibility of creating 500 MW of power from half a gram of hydrogen. The possibility is also being studied where anti-hydrogen can be created by lasers, in some cases ultraviolet laser light. Lasers have only been researched since the 1950s and the field is continuing to grow, both in terms of types of lasers and their various uses. In the real sense, the Egyptians may have understood how to create a continually radiating source of controlled energy.

Current technology may not exactly replicate Egyptian technology, but it is becoming more accepted that the large pyramids of Giza were not tombs as our modern-day technology advances. We believe the ancients accomplished their own form of energy generation using these structures and some of the technology we are proposing. Regretfully, the current attempts by authorities to make the pyramid complex more appealing to visitors are destroying valuable structural evidence and little attempt is being made to preserve this evidence for further analysis in the future.



No. 24 shows one of many possible scenarios of how the Great Pyramid could have been used as an energy generator. No. 23 shows how it may have been a hydrogen-fusion chamber where hydrogen gas was the energy source, or it may have been a way of generating hydrogen energy to create electrified water. Pages 22–20 are adapted from James Brown's book *Fire in Middle*.

The Great Pyramid fits the profile of a type of closed cycle gas, or chemical laser (the patents are illustrated on pages 19 and 20), incorporating sulfur gas. We know that the ancient Egyptians worked with unique elements, such as fluoride crystals thus, a hypothesis can be based on using fluoride as one of the gases. Most chemical lasers have similar components and are similar in design. They have long connecting tubes that join larger compartments. The fourteen steps listed below explain the process.

NECESSARY COMPONENTS FOR A LASER

1 Power source (pyramid shape)

2 Optical source

3 Mixing vessel

4 Separating chamber

5 Controllable exhaust system

6 Oscillating chamber

7 Gas source

8 Downstream mixing chamber

9 Ascending passage

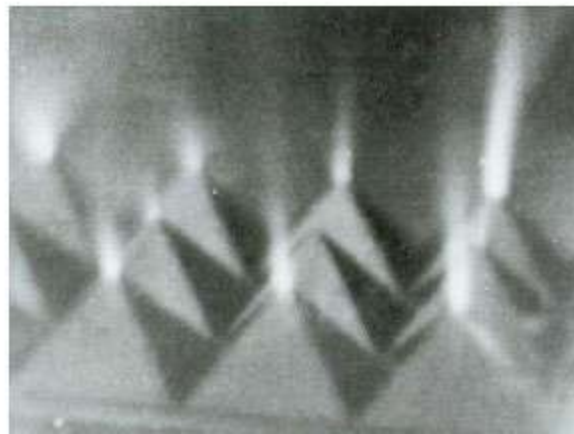
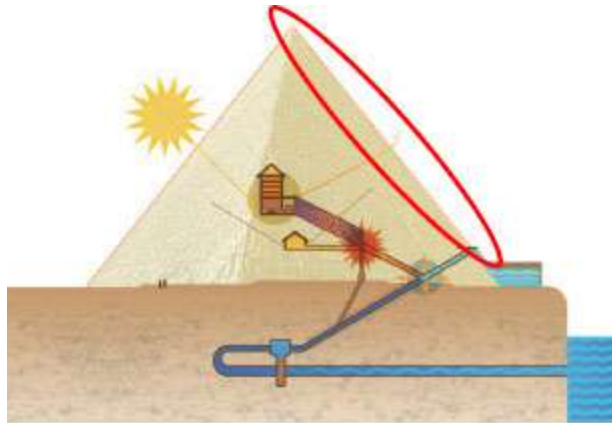
10 Granite blocks

11 Underground water connection to Nile

12 Entrance to Great Pyramid

13 Drain

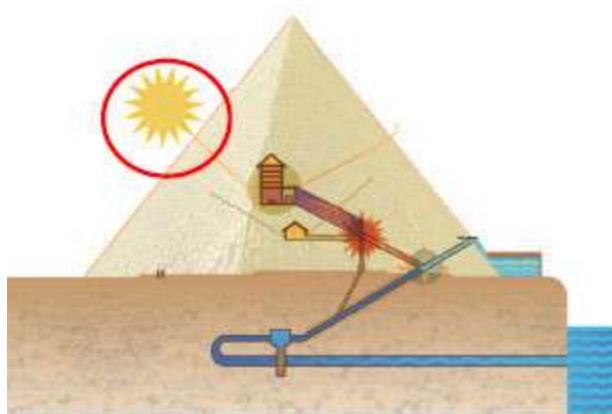
14 Subterranean chamber –access to water



1 PYRAMID SHAPE—SOURCE OF POWER

POWER SOURCE: The pyramid shape provides an ever-present power source for the Great Pyramid to function as a laser. This is indicated by the yellow glow around the corners and the top (inside red oval). When a pyramid is aligned with Earth's magnetic field, and the pyramid has a $51^{\circ}50'$ angle on all four sides, the pyramid shape radiates an electrical charge. Patents have been issued for pyramid-shape products in many countries. In the past, scientists referred to the electrical phenomenon as electro-magnetic energy; it is now referred to as subtle energy.

A pyramid can be constructed from paper, wood, or a solid as long as the shape is aligned with Earth's magnetic field with a $51^{\circ}50'$ degree angle, it emits energy as shown in the Kirlian photo on the left. Brown believes the electrical power source is created by telluric current, which is a low frequency current that travels underground and under water, shifting direction every twelve hours. We believe the shape of the pyramid creates a "portal" for the current to arc out of the Earth. The power source is available anywhere in the pyramid.

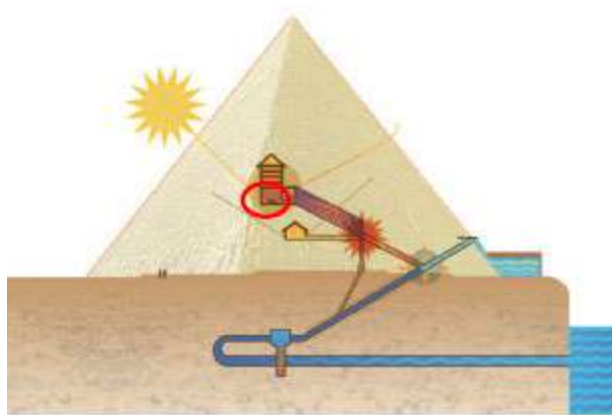


2 OPTICAL SOURCE

OPTICAL SOURCE: Every day the Sun rises in the east and sets in the west, passing over the Great Pyramid, shining light and heat on the south side (red circle). About three-fourths of the way up the side, there is an

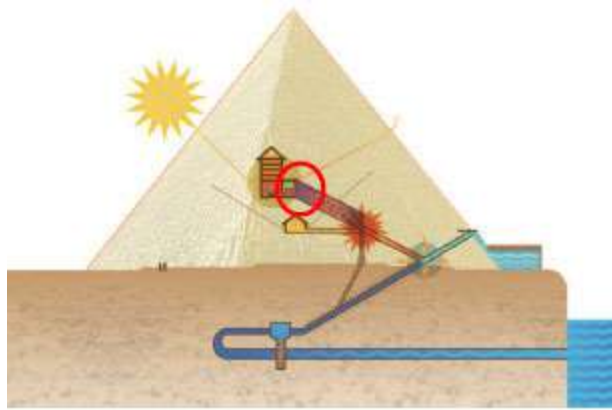
eight-inch square opening that goes straight down, turns at a small angle, and then opens into the so-called King's Chamber. There are no intersections in the vent. If a large crystal ball were inserted in the opening as the Sun rose, light and heat would be generated and focused down and into the chamber. This vent could also supply oxygen and be opened or closed.

The amount of heat would vary depending on the angle of the Sun or other light source. Sunlight would pour into the chamber, creating heat to trigger low-level chemical reactions. The laser function would be initiated by focusing light or sound vibrations into the so-called King's Chamber. The Egyptians used crystals. 3,000-year-old polished crystal shapes are on display in museums



3 GRANITE VESSEL

MIXING VESSEL: The granite vessel found inside the pyramid (red oval) would accommodate extreme chemical reactions and tremendous heat. Dark stains are etched into the granite vessel, which is evidence of chemical changes that occurred inside the vessel. To start the process, Brown believes the ancients placed fluoride crystals, which are found in nature, inside the vessel. When the temperature reached 114 degrees Fahrenheit (45.5 C) in the chamber, the fluoride crystals sublime, becoming a gaseous vapor and rising to the ceiling. As the so-called King's Chamber filled up with fluoride gas, and the gas reached the top of the entrance to the chamber, the gas would start traveling along the ceiling and come in contact with the Antechamber. There isn't a ceiling in the Antechamber, so the gas would rise again and come in contact with the so-called Grand Gallery. Meanwhile, the fluoride crystals were still generating gas, which is an essential component for a fluoride/hydrogen closed-cycle laser. We believe other crystals could have been used in the Great Pyramid for different purposes.

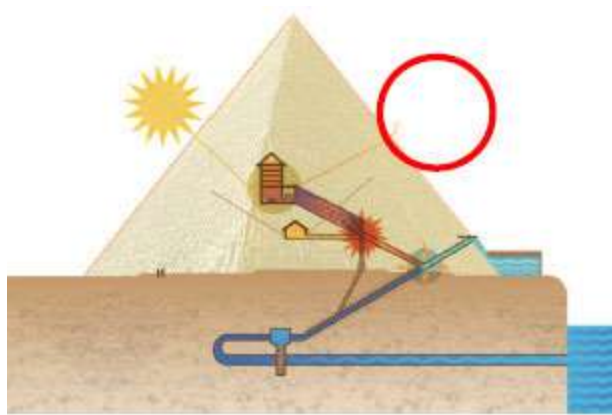


4 ANTECHAMBER

SEPARATING CHAMBER: The small area just before the entrance to the so-called King's Chamber is called the Antechamber (red circle). It's unusual because it creates a break in the ceiling. To enter the chamber it's necessary to stoop over for about four feet before it's possible to stand upright where there is no ceiling and is open above. This is where the gas would rise and come in contact with the Grand Gallery.

The photo on the left shows four half-circle grooves from top to bottom, and the very dark stains that have been etched into the stone. The dark area at the top is the open ceiling that gives access to the Grand Gallery. The gas would pass over these grooves on its way to the large open Grand Gallery,

which Brown believes functioned as an oscillating chamber, exciting subatomic particles. The unique design of the so-called Antechamber would have worked well as a separating chamber to continually direct fluoride gas where it was needed. The amount of crystals placed inside the granite vessel would determine how long the chemical reaction in the Great Pyramid would continue. When the crystals were vaporized the machine would shut off.

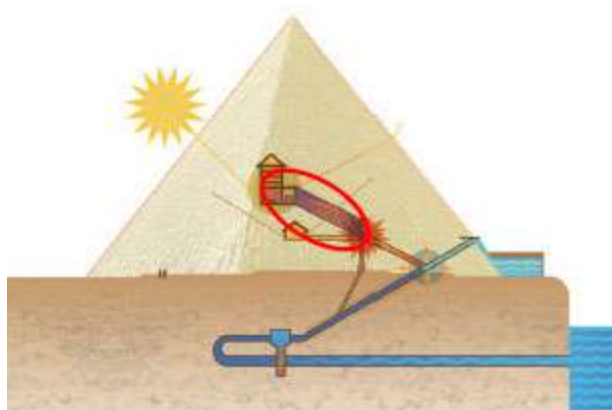


5 EXHAUST VENT OR AIR SHAFT

CONTROLLABLE EXHAUST SYSTEM: An air vent on the north wall inside the so-called King's Chamber exits on the north side of the pyramid (red circle). In the illustration we see the vent from the inside the chamber.

Dark stains visible at the top of the opening have been etched into the red granite. Tremendous heat exiting the exhaust vents could have created these stains. There had to be a way to release some of the pressure and heat that would build up inside the chamber.

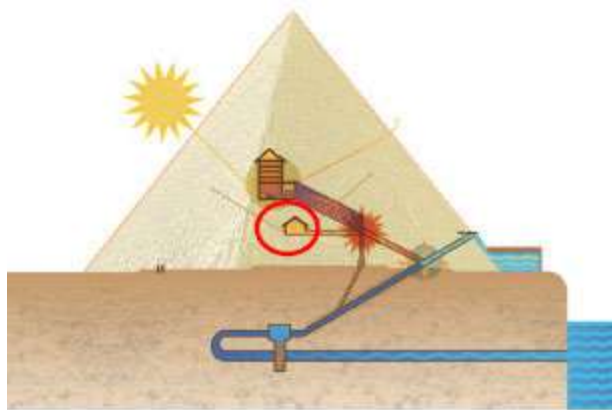
There is access to the inside of the vent through a small entrance just off the Antechamber, which would have provided a way to modulate or close the exhaust system. This roughly-cut passage permits access to about twenty linear feet of vent that goes to the inside of the King's Chamber. The other side of the open vent exits the exterior of the pyramid on the north side. The dark stains are important evidence that something hot was present inside the Great Pyramid, so the meaning of the word pyramid, "Fire in Middle," makes sense.



OSCILLATING CHAMBER

OSCILLATING CHAMBER: When exiting the four-foot opening of the Ascending Passage one looks up to see a long 26-degree angled granite chamber at a distance of 150 feet. The ceiling is 29-feet high and is only three-feet wide at the top. The distance between overlapping layers of granite widens as they reach the floor. The so-called Grand Gallery is seven-feet wide at the bottom as seen in the photo on the left. There is a strong sense of being inside an enormous machine.

Something was removed from the sides of the granite walls near the bottom (red circle). They were torn away, leaving empty shapes—twenty-seven open spaces on one side and twenty-eight on the opposite wall. The uneven number would allow a negative-positive field to exist. An oscillating chamber would need metal elements to create an electrical field. The excited subatomic particles would bounce back and forth, gaining power and weight as they moved down the Grand Gallery. We believe whatever was removed was likely bronze, gold, electrum, or silver and were types of electrodes. These objects were likely the only “treasure” ever found inside. Using pyramid power and the missing metal electrodes, the Grand Gallery became an electrified oscillating chamber.

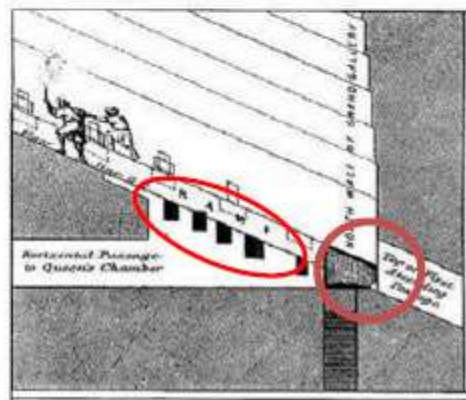
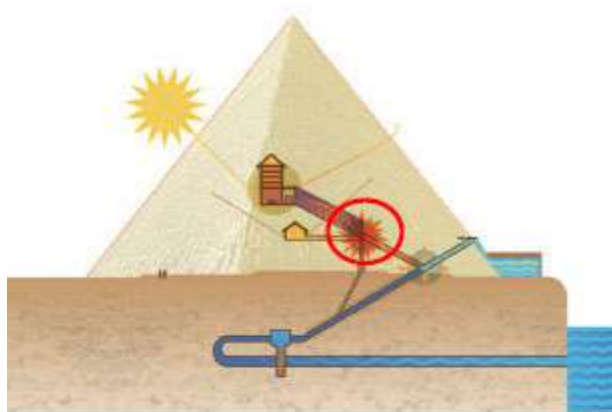


7 SO-CALLED QUEEN'S CHAMBER

GAS SOURCE: The Queen's Chamber, named because of the gabled ceiling, while the ceiling of the King's Chamber is flat. The Queen's Chamber becomes the gas source of the laser. Brown believes the so-called Queen's Chamber was where the hydrogen gas needed to operate the pyramid was generated or stored. By a simple process of electrolysis, when salt water comes in contact with electricity, hydrogen gas is released.

Because the power source was present throughout the pyramid, this chamber would be electrically charged when water was released into the

chamber. The carved out opening (in red circle) is visible in the photo on the left. A passageway is cut into the back wall behind the “niche.” It’s only possible to enter about eight feet before the top caves in and stops. Brown believes this could have been the source of salt water. Once the hydrogen gas pushed down from the ceiling and reached the top of the entrance, the gas traveled along the ceiling at a steady flow. The Brown team’s mineral analysis taken from a sample of the gabled ceiling confirmed the past presence of hydrogen gas in this chamber.

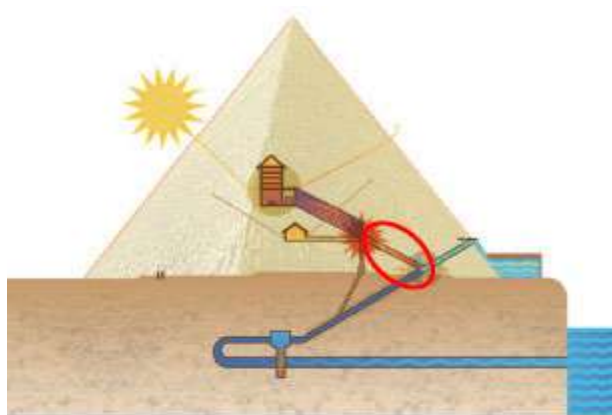


8 DOWN STREAM MIXING CHAMBER

DOWNSTREAM MIXING CHAMBER: Just before entering the Grand Gallery the hydrogen gas exits the so-called Queen’s Chamber. There is a

defined area where the entrance to the Ascending Passage, the Grand Gallery and the Queen's Chamber all intersect. Brown sees this as the mixing chamber where gases combined with highly-excited subatomic particles. The so-called "escape route" is a part of this area (red oval).

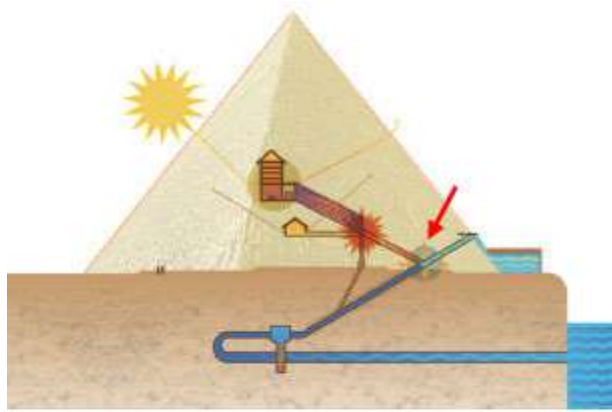
This intersection was no accident. Careful planning was required to combine these gases in an ideal condition with a potential drain with a removable stopper that allowed the interior chambers to be cleaned after use. If water was used it would drain back down to the Subterranean Chamber and flow out through other passages. Brown believes the ancients used many different types of crystals and other elements in the granite vessel in the King's Chamber to create different chemical reactions. After the process was completed, the interior needed periodic cleaning in order to introduce different elements to achieve a variety of chemical reactions.



9 ASCENDING PASSAGE

ASCENDING PASSAGE: The Ascending Passage (red oval) contains the three granite blocks that are lodged front-to-back in the end of this long, approximately four-foot square passage. The passage is visible on the left. Brown believes this passage contained the continuous wave beam created when the fluoride gas came in contact with hydrogen gas and created a force of energy and extreme pressure that shot down the Ascending Passage and impacted the three granite blocks, causing them to produce piezoelectricity that merged with the water coursing through.

There is evidence that the Ascending Passage was designed to hold a great deal of pressure. The passage is more than 100 feet long. On the exterior of the passage, where you can't see them, the original builders installed three evenly-spaced stone girders that surrounded the entire passage. Each stone girder totally encircles the passages. The girders would prevent the long passage from cracking or breaking from the tremendous pressure or heat created by the

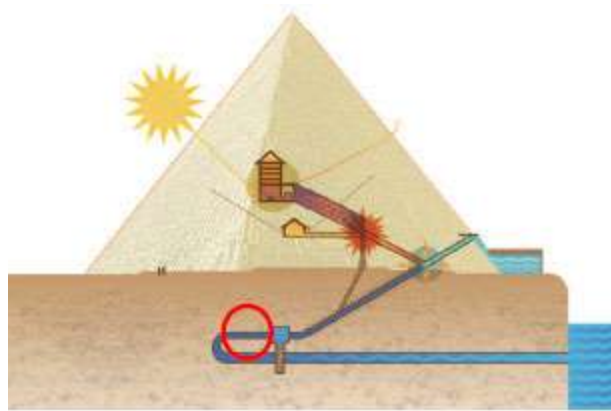


10 GRANITE BLOCKS

GRANITE BLOCKS: The ancient Egyptians were specific about where they used granite in the construction of the Great Pyramid. The structure was mostly limestone quarried nearby. Granite had to be ferried up the river from Aswan, more than 500 miles to the south. A huge amount was required, so there had to be a specific reason and a special quality about the substance. Granite is composed of quartz, mica, and feldspar, all of which have electrical properties. Under pressure granite creates piezoelectricity.

The three separate granite blocks (red arrow) that touch each other are visible in the photo on the left. Piezoelectricity would have streamed out and impacted the flow of water that would have come from the River Nile.

The water would have been forced north at a 26-degree angle from the bottom, over 300 feet up, to exit the pyramid. Brown believes the water from the Nile would have acquired a magnetic field because it had traveled uphill at the 26-degree angle. When magnetically influenced water came in contact with the piezoelectricity generated by the granite blocks, Earthmilk, or electrified water, was created.

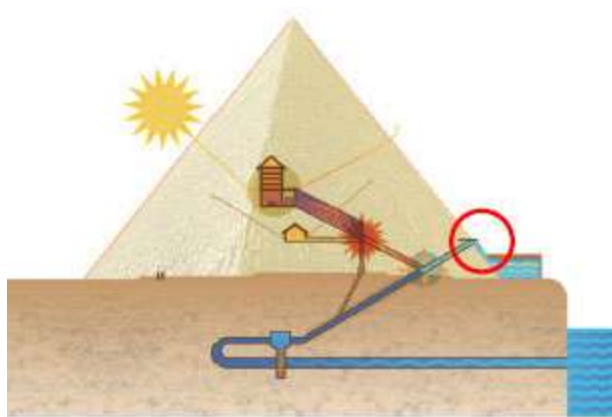


11 TUNNEL

UNDERGROUND WATER CONNECTION TO NILE: This connection has been proven with the discovery of several man-made tunnels located at the bottom of the river. The tunnels travel underground hundreds of feet and one has been claimed by the Arab news media to connect to the Great Pyramid. This would provide a reliable source of water. The encrustations shown in the photo are evidence that the River Nile once flowed through

this passageway, leaving heavy salt crystal encrustations. All pyramids have this in common. The underground connection to the Nile had a causeway that tied the pyramid complex to the pyramid structure above ground.

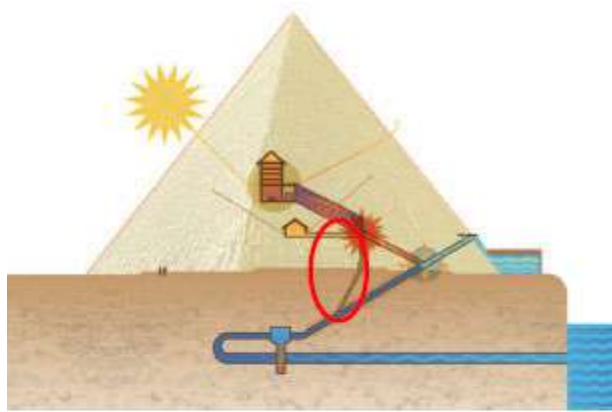
There is physical evidence that water flowed in and out of the pyramid complexes. There are huge cavities in the solid limestone plateau. Brown and Drs. Hurtak believe water was directed underground to fill some of those enormous man-made cavities, using the pressure created to move water to other areas of the Giza Plateau.



12 ENTRANCE TO GREAT PYRAMID

. ORIGINAL ENTRANCE TO GREAT PYRAMID: This entrance would not have functioned as a suitable entrance to this structure. The original entrance door was covered in the same smooth limestone blocks as the rest of the pyramid and went unnoticed by Al Mamoun. The original door was so precisely fitted as part of the exterior of the pyramid that it was essentially invisible.

Al Mamoun's men could not find this door and had to force their way in at a different location. However, if a person was inside it required only a small amount of pressure to swing the door open. Perhaps the so-called entrance is actually an exit. If a volume of electrified water was forced up the passage, the swinging overhead door would open, allowing the water to flow out of the open door and exit the pyramid. When the flow stopped the overhead swinging door would close and seal off the surface of the pyramid. It was a simple self-operating system. The electrified water would be directed into reservoirs around the pyramid complex, called the Upper Temple, before being released down the causeway to the so-called Lower Temple.

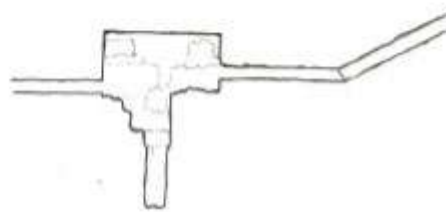
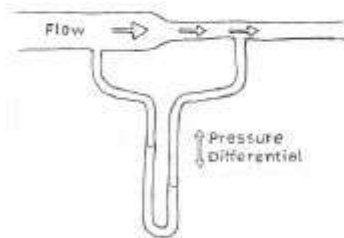
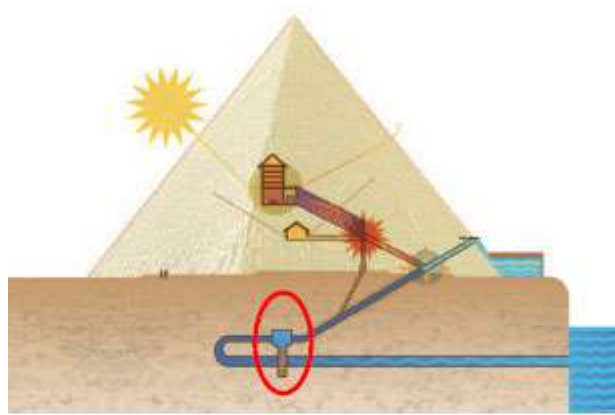


13 DRAIN

DRAIN: Egyptologists believe the Egyptian workmen who helped build the pyramid knew that the servants who helped place the pharaoh's body inside the King's Chamber would be entombed along with the dead king. It's believed that the three granite blocks were stored at the entrance to the Grand Gallery once the pharaoh had been placed inside. Faithful servants would push the three-ton granite blocks down the Ascending Passage more than 100 feet, one by one, sealing the entrance to the inside of the pyramid.

Egyptologists believe that workers created the "escape route" so servants could exit the pyramid after the pharaoh was placed in the burial chamber.

This small rough-cut passage starts at the entrance to the so-called Queen's Chamber. There is a removable stone plug that fits into a custom made stone holder. The rough-cut passage in the photo on the left is 200-feet long and ties into the Descending Passage near the bottom of the pyramid. If the pyramid needed to be cleaned after an operation, removing the plug would open the so-called escape route to backwash the interior of the pyramid. Water could flow in either direction.



14 SUBTERRANEAN CHAMBER

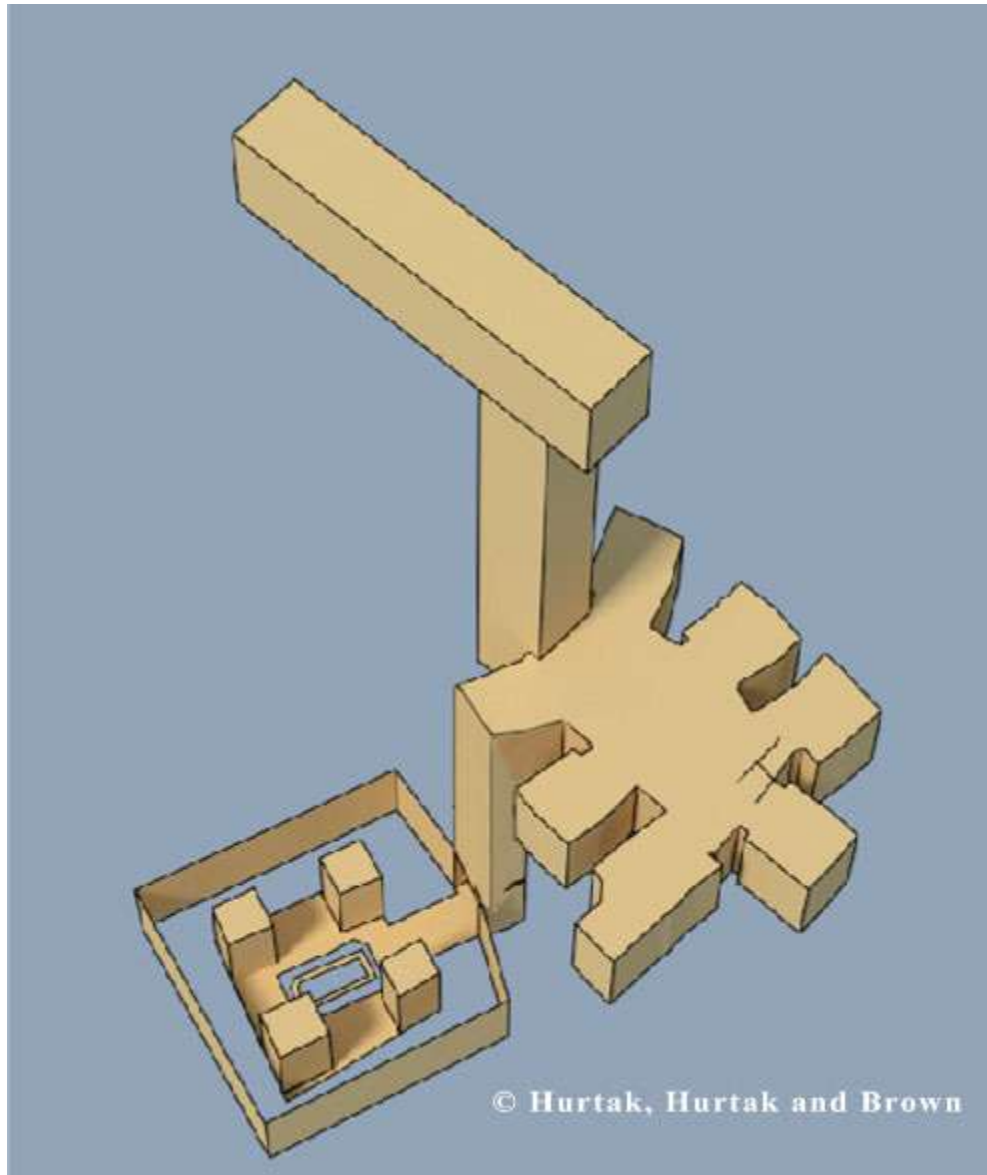
SUBTERRANEAN CHAMBER: This is the lowest point in the Great Pyramid. It connects to the Descending Passage and is more than 300 feet

down at a 26-degree angle to the original entrance. The Great Pyramid appears to be connected to the Nile by a man-made tunnel that rests on the bottom of the river. With the tremendous back pressure created by the river, water could be pushed uphill at a 26-degree angle. The shape and location of the Subterranean Chamber boosted the movement of the water. There's a remarkable resemblance in the diagram at left that shows the Bernoulli principle and the Venturi effect.

When a large amount of water flows along a passageway, and the passageway narrows, the flow of water accelerates. The shape of the Subterranean Chamber could cause the water to move uphill faster. When water flows at a 26-degree angle uphill moving north, Brown believes a magnetic field attaches to the water. This makes the water susceptible to

CHAPTER 2

FINDING THE TOMB OF OSIRIS & THE PURPOSE OF THE UNDERGROUND STRUCTURES



**ARTIST'S INTERPRETATION OF THE
UNDERGROUND STRUCTURE OF SO-
CALLED TOMB OF OSIRIS**



DR. J.J. HURTAK WORKING WITH ENGINEERS USING GPR LOOKING FOR CAVITIES
NEAR ONE OF THE QUEEN'S PYRAMIDS ON THE GIZA PLATEAU IN JANUARY 1997

25

No. 25 Although Drs. J.J. and Desiree Hurtak have traveled to Egypt many times since the 1980s to explore the ancient tombs, in 1996-97 they were scientific consultants for a small, official expedition to the Giza Plateau near Cairo, Egypt. As shown in Nos. 25 and 26, the expedition was set up to explore the deep underground openings connected with the Giza pyramids and the Great Sphinx. Specifically, the expedition was arranged by the Schor Foundation to explore the central area of the Giza Plateau with its tombs, well shafts, and mastabas, focusing on the subterranean system of the Plateau. After receiving permission from Dr. Zahi Hawass, the spokesperson for the Egyptian Supreme Council of Antiquities, to use Ground Penetrating Radar (GPR) to learn what was beneath the sands of Giza, they made one of the most remarkable finds of the latter part of the 20th Century.

The information on where to search was derived from a series of ‘consultations and visits to Egypt’ in the 1980s by the Hurtaks and later with Boris Said, film producer and explorer, and was followed by discussions in the 1990s of where to use GPR. This culminated in the Schor Expedition, which focused on the exploration of different areas around the pyramids and led to the discovery of large cavities under the ground. Using climbing gear, ladders, cables, powerful lamps, movie cameras, and battery torches, the members of the expedition descended into the lower chambers of a central shaft in the middle of the Plateau.

No. 26 The expedition had access to some of the most sophisticated exploration equipment available at that time, including computers and their own battery supplies that were taken down the shafts with them. The Egyptians knew of the upper sections of the shaft that they had chosen to explore, but the lower section had always been filled with water, obscuring everything within it. Their exploration, however, took place at the perfect time as the water levels had dropped significantly, enabling full investigation.

Utilizing GPR, Sonar for acoustic measurements and computers, with the assistance of trained engineers, a grid pattern was established to investigate all the walls and the floor of the tomb located 33 meters, or over 100 feet, under the Giza Plateau. The entire chamber was explored as seen in Nos. 27-32. The “well shaft” structure had three horizontal rooms: top, lower third, and bottom (see illustration) that extended deep underground. A series of ladders was used to access all three tiers, which were inserted directly into the straight connecting shafts. The top platform appeared to only be an entrance from which to start the descent. The second tier stretched down about 78 feet (24 meters) through a shaft until it opened into an interesting room that contained a series of six-spaces, called side chambers. On all sides away from the entrance were once located large sarcophagi. Only three of the sarcophagi remain to date in the various side chambers on this floor. Strangely, they appeared to be too large to have been brought through

the small entrance shaft. Even if they could make it through the shaft, why take a heavy coffer 78 feet (24 meters) down a small narrow shaft?



DR. J.J. HURTAK AND GEOLOGICAL TEAM USING GPR ON THE GIZA PLATEAU



DR. J.J. HURTAK WITH RADAR EQUIPMENT
INSIDE THE TOMB OF OSIRIS, POINTING TO
THE DISCOVER OF THE LID OF THE TOMB



DR. DESIREE HURTAK WITH EQUIPMENT IN THE
BOTTOM TIER SUB -SURFACE AREA OF THE
TOMB OF OSIRIS

28

No. 27 Dr. J.J. Hurtak is shown with state-of-the-art remote sensing tools, such as Ground Penetrating Radar, (GPR) that was used in the deepest structures under the Giza Plateau within the Tomb of Osiris. He is pointing (red circle) to the top of the lid of the tomb (seen clearer in No. 30 on page 35).

No. 28 Dr. Desiree Hurtak is shown with some of the equipment needed for the subsurface exploration. After extensive arrangements were made with cables and back-up personnel, radar equipment known as Ground Penetrating Radar (GPR), as well as Sonar (for water), were carefully lowered over 100 feet (33 meters) with additional equipment covering various lamps, tripods, cameras, and batteries that would be necessary for lights since there was a complete absence of light underground. The question on everyone's mind was how did the ancient Egyptians bring light

into the deep underground rooms and passages that showed no evidence of soot from torches.

Drs. Hurtak, as scientific consultants with the Schor Expedition, and filmmaker Boris Said (as seen in the background of No. 29 on page 34) spent most of a week within the Tomb of Osiris mapping all the walls and floors with radar. They knew that a tomb was submerged under the center part of the moat but were not allowed to excavate. They were also able to use remote sensing technology on the plateau above ground, especially on the South and Eastern sides of the Great Pyramid. Time was also spent looking for tunnels and drainage systems believed to connect the Pyramids with the underground shafts on the Giza Plateau.



No. 29 The bottom floor of the Tomb of Osiris is visible after the descent on a shorter ladder that was only about 25 feet (8 meters) long. On this third

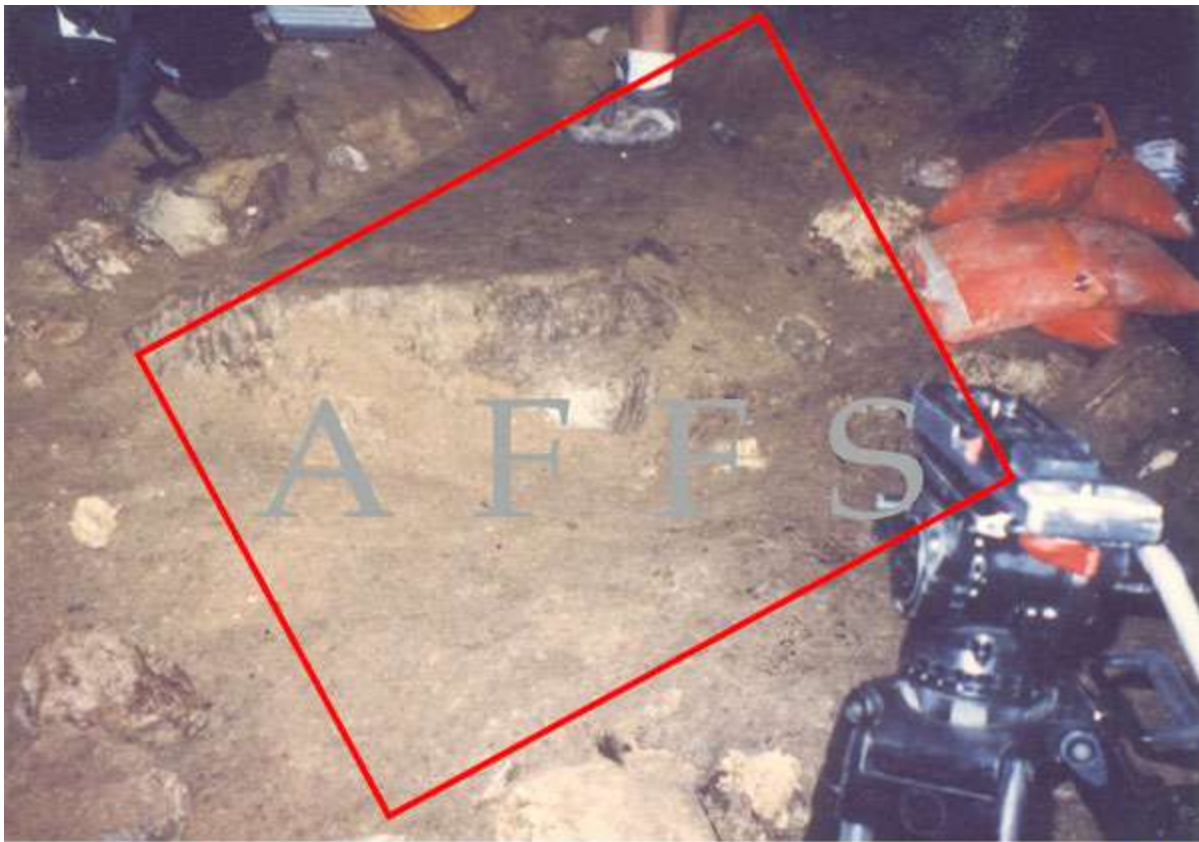
level, more than 100 feet (33 meters) below the surface, the team found four eroded pillars in the center of the bottom chamber on an elevated platform.

Water was still found on three sides, like a moat encircling a tomb. What did the lower chamber of the Tomb of Osiris look like? A perfectly attenuated chamber with four corners. In the center of the underground chamber there was a rectangular elevation surrounded by water except for the eastern side leading to the exit ladder. Within the central elevated area was a rectangular depression that also contained water (and with the tomb structure submerged). This elevated area extended within a ceremonial moat that was also still full of water.

A pile of muddy debris extended from the eastern side of the subterranean room and tapered off at the sides into the water. The crew scraped away at the dirt on the chamber's eastern side to clear a flat area for the heavy camera equipment. With the removal of the smooth surface of soft clay, a harder substance was exposed. As more of the surface material was removed, a sarcophagus lid came into view.

The team found none of the scattered human bone fragments on any of the floors that two years later Dr. Zahi Hawass claimed to have found and reported to the world on the FOX Television special that aired in March of 1999. Dr. Desiree Hurtak spent a great deal of time exploring the second level or "lower third" as well, and nothing was found on the ground except an old water pump station and the black sarcophagi.

The bottom level was badly eroded from water, but the sharp corners of the room could still be seen, and it was clear that they had been constructed by ancient Egyptians, since they still came to a precise sharp cornered point. All four columns were completely eroded on top.



THE LID OF THE TOMB OF OSIRIS

30

No. 30 shows that the dirt was removed to expose the upper lid completely, which previously had been covering the granite box enclosure in the center of the four pillars. When this picture was taken, Drs. Hurtak and the team of engineers had, as of January 1997, just uncovered the lid of the Tomb of Osiris. They are standing around and on the lid of the tomb.

The team was certain there was a tomb present in the center of the four pillars, but it required more extensive excavation. They requested permission from the Antiquities Department to uncover the tomb as their present permit only allowed for remote sensing activity and the use of the sophisticated cameras to measure and record. Their permit did not allow the

team to perform the excavation that was necessary for the tomb to be unearthed. Even removing the dirt from the top of the lid was border-line!

According to Egyptian mythology, the god Osiris had connected the knowledge of awareness and the power of resurrection with the energy of the underworld through vibration. Osiris was considered by the ancients as one who brought wisdom teaching and the art of vibration (music) to our world for the advancement and restoration of humanity.

Although there was no indication that this was the “tomb of Osiris,” it may be rightly termed by Hawass as it represents the deepest structure on the Giza Plateau and Osiris was known as the god of the underworld. But why was the sarcophagus, representing Osiris resting (in a chamber) surrounded by water with the four pillars forming his enclosure? Was it a place of connecting the underworld with the higher worlds?



DR. J.J. HURTAK NEXT TO ONE OF THE ERODED
PILLARS ON THE THIRD LEVEL OF THE TOMB OF OSIRIS

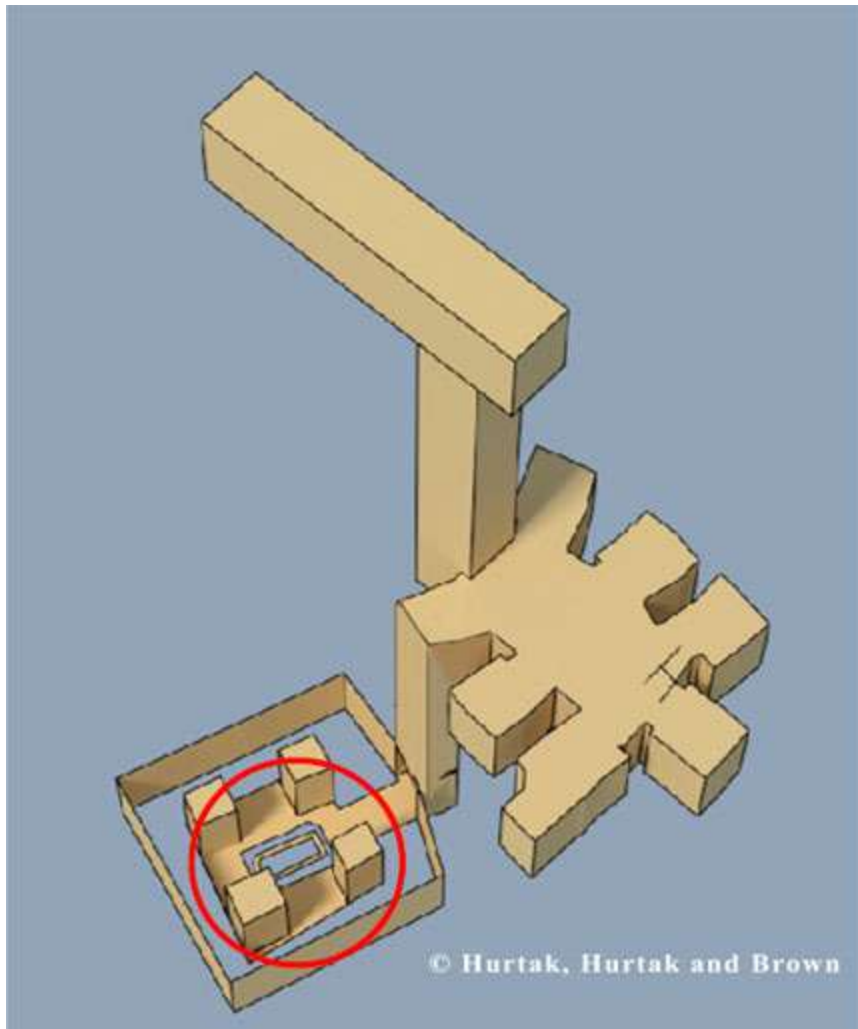
31

No. 31 This photo, taken in January of 1997, shows Dr. Hurtak standing next to one of the four pillars that encircled the moat and sarcophagus in the so-called Tomb of Osiris. The pillars stood at each corner of the elevated area.

Why would the ancient Egyptians bother to make such an extensive tomb that was so deep underground? Did they not realize that the chamber would

fill with water? Of course they did, and that was perhaps its true purpose, as well as the wisdom given by Osiris of how to enhance life for the greater journey. Was it just another empty granite box? Clearly, the granite box did not house the body of Osiris, but why did it not reveal either a pharaoh or high priest?

Since permission was denied to excavate the tomb, two years later it was officially unearthed on a FOX Television special by Zahi Hawass, then spokesperson for the Egyptian Supreme Council of Antiquities. At that time Dr. Hawass appropriately named it “the Tomb of Osiris” because it was the greatest, deepest underground discovery on the Giza Plateau to date. He also mentioned Drs. Hurtaks’ team, known as the Schor Expedition, when he said that ‘two years earlier a group had been here doing exploratory work.’



32

DRAWING OF SO-CALLED
TOMB OF OSIRIS

No. 32 Few photos document this unique structure. The drawing of the so-called Tomb of Osiris, from Drs. Hurtaks' description, give some idea of the interior. The main granite box is in the large central location within the four support columns (inside red circle). The box itself was still in water, until Dr. Hawass temporarily hoisted it using chains. Again, it can be asked: If it is not a tomb what else could it be? The data indicates that these lower chambers were filled with ground water that always covered, at least, the granite box. A constantly submerged granite box may indicate that no one was actually ever buried there.

It is interesting that in 1973, Dr. J.J. Hurtak had published *The Keys of Enoch®*, which indicated that there is a special relationship between the constellation Orion, Osiris, and the pyramids. His was the first book to note the alignment of the Great Pyramid south star shaft, which points to the three stars in the belt of Orion, as mentioned in 1973 in *The Keys of Enoch®* (Key 105 & 108). The importance of Osiris as the God of the Underworld was also mentioned in *The Keys* as being directly associated with Orion. Moreover, it was beginning to be understood that any underground tombs on the Giza Plateau could be as important as those on the surface.



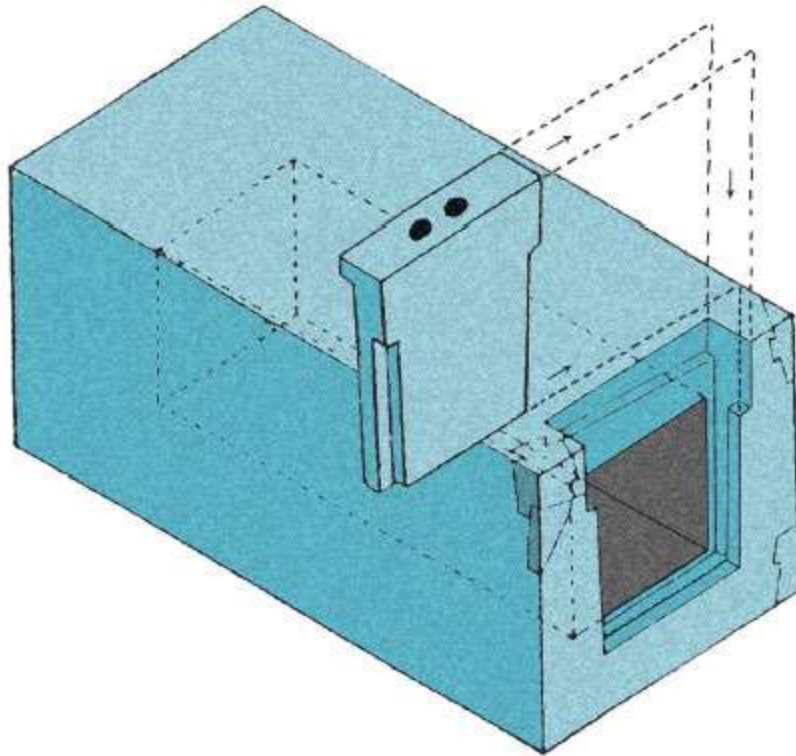
DRAWING OF AN UNDERGROUND CHAMBER IN THE PYRAMID OF SEKHEMKHET

No. 33 shows an artistic rendering of the underground chamber at Sekhemkhet's pyramid in Memphis, Egypt, just south of the Giza Plateau.

This man-made chamber was created in solid bedrock, similar to the Tomb of Osiris at Giza. The granite container from Sekhemkhet's Pyramid contains a sliding granite door, which is very rare. When it was opened by Zakaria Goneim, in 1954, it was found to be empty except for traces of copper found in the interior of the box. Note the lower chamber that also had salt encrusted walls and the remnants of columns positioned around the granite box. The granite boxes are sometimes found in ground water.

It is worth remembering that no original burials have ever been found in the 138 pyramids discovered so far in Egypt. The usual reason given for this is that grave robbers took everything. Egyptologist Howard Vyse also found an empty basalt sarcophagus in the Menkaure pyramid, the smallest of the three major pyramids of Giza, but it was lost at sea when a ship carrying artifacts to the British Museum sunk in 1838.

In recent times, pyramids have been discovered that were unopened, and they were also found to be empty. No remains were found in the granite vessel in the King's Chamber. The Pharaonic mummies were mainly found in the Valley of the King's and Valley of the Queen's near Luxor, about 400 miles (650 km) from the Giza pyramids. Their tombs were cut deep into the canyon walls and all of their possessions, as well as their bodies, were placed in these ornately decorated tombs.



34

DRAWING OF VESSEL PRESENT IN CHAMBER BELOW SEKHEMKHET'S PYRAMID

No. 34 More information about these special granite containers can be found in Chapter 4. We believe the ancient Egyptians could have used a variety of basic elements to fill the granite container shown in this diagram. The room or compartment was filled with river water to which salt could be added, allowing for the release of electricity, and a variety of gases could have been created using this ancient method. Only in recent years has the ground water been low enough, due to the Aswan Dam and extensive agriculture in the area, to facilitate exploration of some of these “chambers of the deep.”

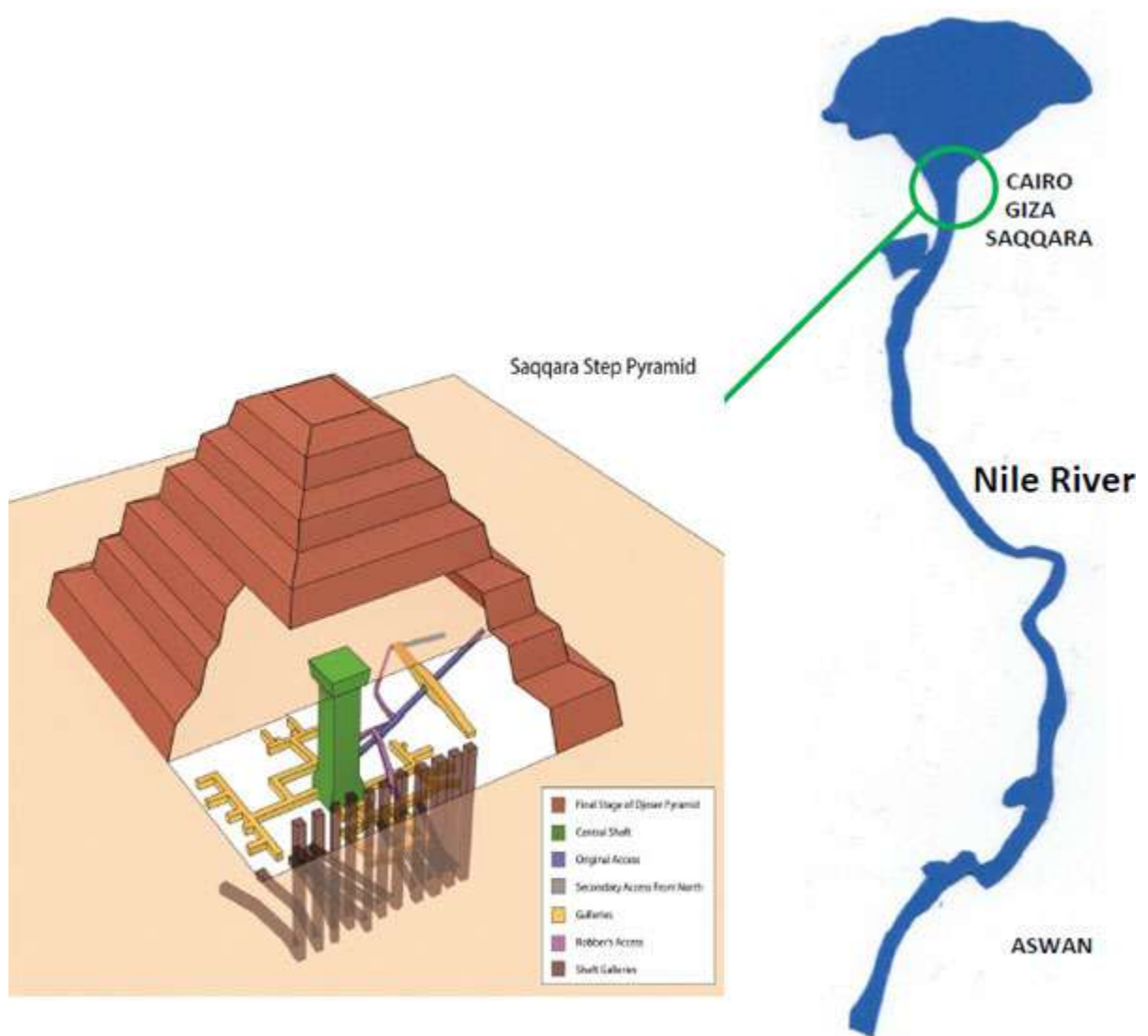
Electrical currents flow underground and underwater on earth on a regular basis that scientists call telluric currents. They carry a low frequency electrical charge. This electrical charge was introduced along with other chemical (salt or fresh water) or electromagnetic fields (e.g., solar energy), to produce hydrogen gas that would accumulate. Perhaps Drs. J.J. and

Desiree Hurtaks' team discovered a key part of the world's oldest model of a hydrogen gas generator, or at least its chambers were used as part of a vast energy storage system.

During the eight-person exploratory expedition to Egypt led by James Brown in 1978, chemical and mineral analysis proved that hydrogen gas had been present in the Queen's Chamber of the Cheops Pyramid. Hydrogen gas would have been an essential part of the process if the Great Pyramid had indeed been a gigantic closed-cycle system. Our research indicates that it comes closest to a hydrogen gas laser, perhaps coupled with other gases like fluoride or argon. Argon lasers have been used today to separate hydrogen from water. Other authors' research, for example Christopher Dunn, has also confirmed the past presence of hydrogen in the Queen's Chamber of the Cheops Pyramid. Since the Tomb of Osiris is in close proximity to the Great Pyramid, if the main source of hydrogen gas, or simply water, was underground, it could have flowed through the precisely cut channel flowing into the Great Pyramid.

CHAPTER 3

THE STEP PYRAMID AT SAQQARA AND THE UNDERGROUND WATER TUNNELS OF EGYPT



© Hurtak, Hurtak and Brown



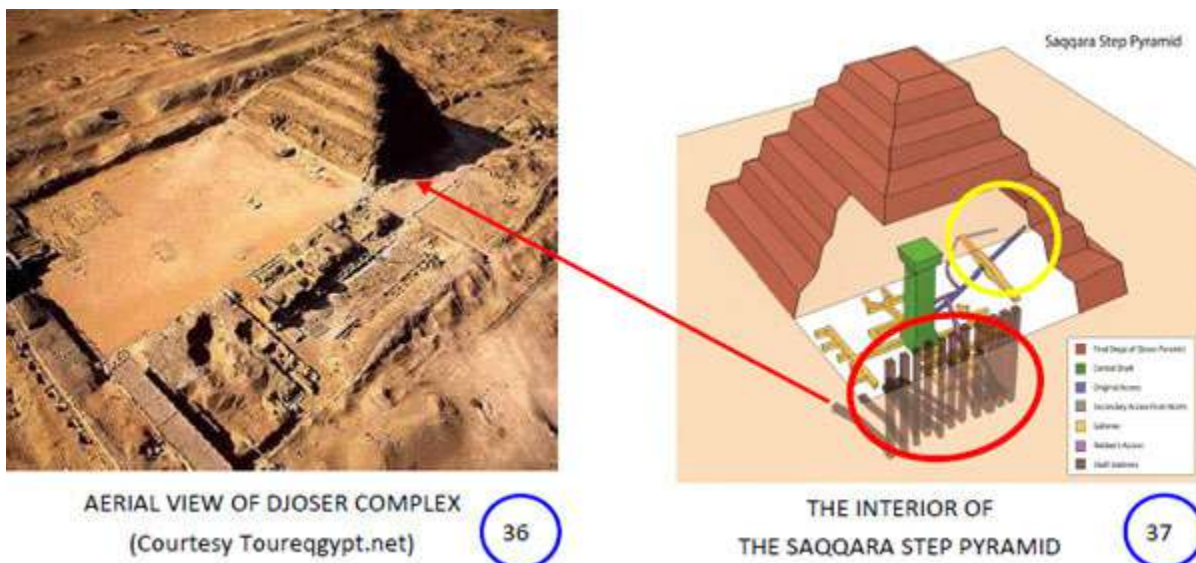
CAYCE BROWN IN FRONT OF STEP PYRAMID AT SAQQARA

35

The area surrounding the Step Pyramid at Saqqara is similar to that of other pyramid complexes and consists of smaller pyramids, causeways, underground structures, and a maze of connecting underground channels. As this is considered to be one of the oldest of the pyramids, it is possible that improvements were made to the ones built later, for example those on the Giza Plateau. There appear to be several possible versions of these structures that could have been used to generate and store gas.

At both Saqqara and Giza, which are about thirty miles (50 km) apart, are also numerous mounds called mastabas, which are thought to represent private tombs. Some scholars even call Djoser's Step Pyramid a mastaba.

No. 35 Cayce Brown, James's son, is standing in front of the Step Pyramid of Djoser. People are seen in the background to show a sense of scale. During Browns research trip to Egypt in 2006, he first speculated that the Step Pyramid was actually a hydrogen gas generator. It is estimated that there are more than three miles of tunnels and shafts under the Djoser complex. The Step Pyramids have tubular tunnels similar to a modern compressed hydrogen storage facility. Modern hydrogen storage facilities are similarly located in naturally formed cavities or drilled into bedrock.



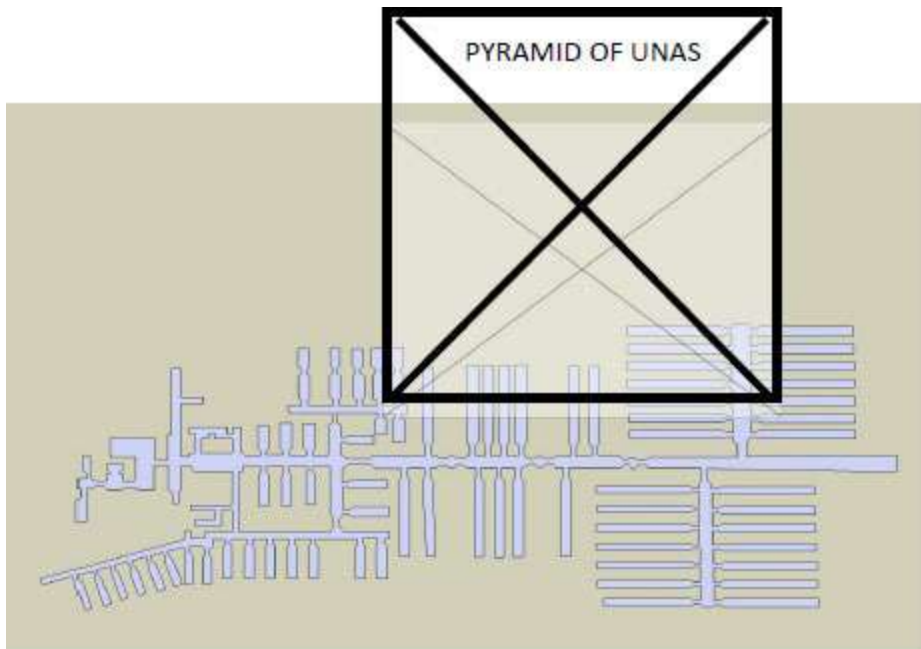
No. 36 shows an aerial view of the Djoser complex at Saqqara with the so-called Step Pyramid. This area looks more like an industrial complex and is similar to the Giza Plateau.

No. 37 The Step Pyramid of Djoser is thought to be the oldest in the world—we do not believe it is a tomb. Instead, we believe it is an early form of a large hydrogen gas generator and storage system that had the ability to store liquid hydrogen in the long vertical chambers below the pyramid, as shown in the diagram. The gold structures on the white background are part of a vast complex of underground passages, which should somehow connect

with the more than three miles of other underground facilities. There is no logical explanation for the true purpose of the eleven horizontal and vertical shapes (inside red oval). Perhaps they served as an underground venting system, or a safe underground storage system, not a burial location. Similar versions of the same internal designs are associated with other pyramid complexes, but on a smaller scale.

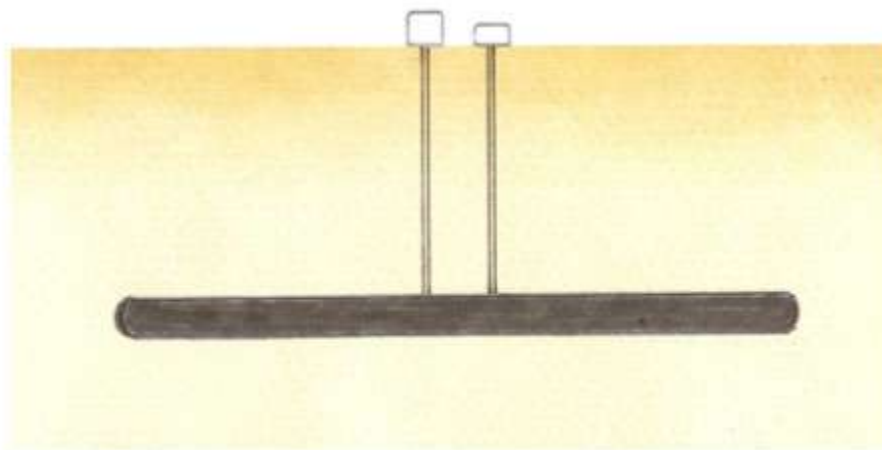
The large green upright rectangle shaft that is visible in the middle of No. 37, is said to be where the pharaoh was buried, but no pharaoh was ever found. The large green rectangular structure is connected underground to other areas under the Step Pyramid and most likely to the three miles of passageways. The purple line (inside yellow circle) shows a passage that connects the bottom of the green rectangle to the outside of the pyramid and would create a passageway for gases to escape the pyramid and be captured for future use. The only object found in similar pyramid interiors is a granite box with a moveable lid. If salt crystals were placed in the granite box, the lid adjusted with a slight opening, the chamber filled with water, and electricity introduced hydrogen would be created.

The hydrogen gas could have been syphoned off when needed and other gases treated in the same manner. The long, angled channels of the Step Pyramid would allow stored hydrogen gas to be removed when needed. The central shaft is 21 x 21 feet (7 meters x 7 meters) and 92 feet (28 meters) deep. Interconnecting channels, chambers, and shafts surround these structures, possibly allowing water to flow underground in controlled amounts. The Serapeum site that is shown on page 62 No. 74 could be a source of power for the Step Pyramid since they are connected underground by a passageway that is nearly a mile long.



38

DRAWING OF THE UNDERGROUND COMPLEX OF TUBULAR COMPARTMENTS UNDER THE PYRAMID OF UNAS AT SAQQARA



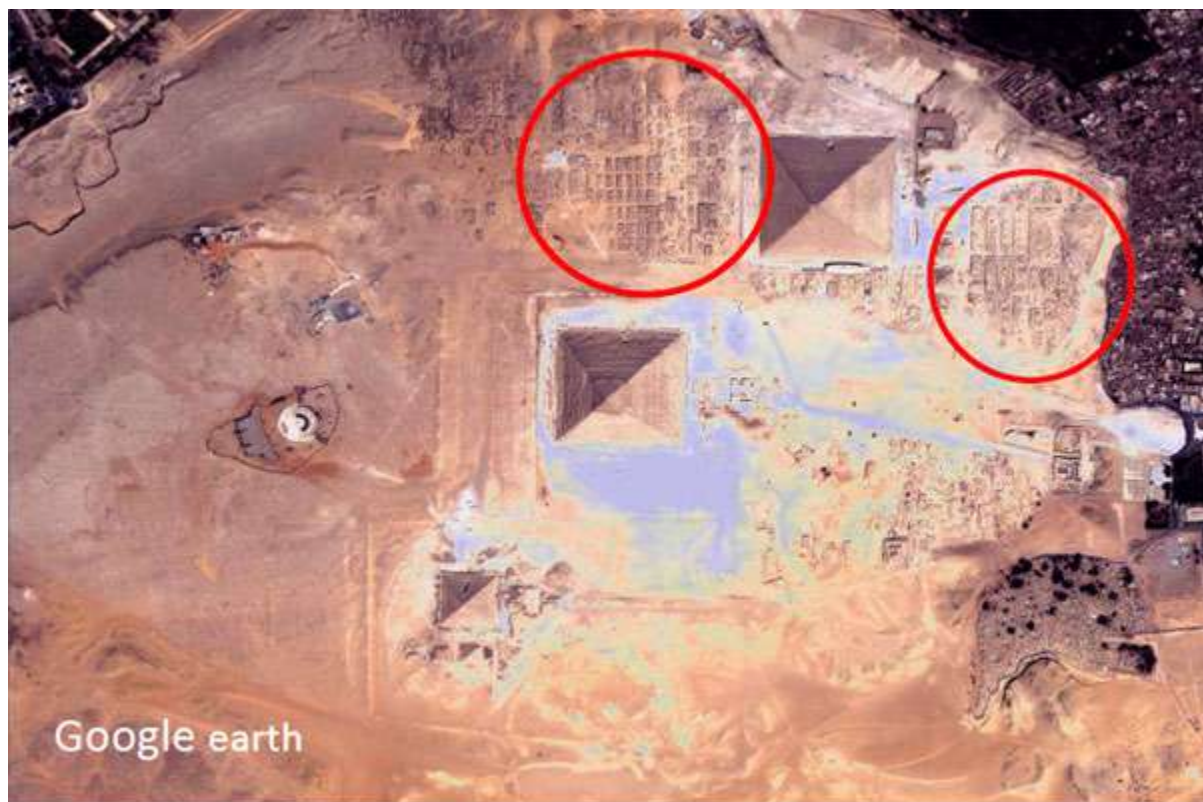
39

DRAWING OF MODERN COMPRESSED HYDROGEN GAS STORAGE CAVITY THAT CONSISTS OF A PARALLEL TUNNEL DRILLED IN THE BEDROCK SURROUNDED BY A CURTAIN OF WATER

No. 38 In close proximity to the Step Pyramid at Saqqara, and partially under the Pyramid of Unas shown above, is the tomb of Hetepsekhemwy/Raneb with its long tubular tunnels that are all dead-ends. These channels resemble the current method of storing liquid hydrogen in long tubular compartments. In the diagram of the Hetepsekhemyu/Raneb

tomb a long system of underground tubular tunnels that also fit that description can be seen. Why would dead end tubular compartments cut into the bedrock be adjacent to the Step Pyramid and partially under the Pyramid of Unas? If the Step Pyramid could generate hydrogen gas, this storage facility would be conveniently located close by. Notice how similar the tubular compartments are to what is shown in No. 39, explained next.

No. 39 Hydrogen gas is stored in a similar fashion today as shown here, which is a diagram of the cross section of a contemporary hydrogen storage cavity consisting of parallel tunnels drilled into the rock.



AERIAL VIEW OF GIZA PLATEAU

No. 40 The Google earth aerial view of the Giza Plateau shows the extensive organized system of raised man-made mounds (circled in red).

Currently they are termed cemeteries, specifically, the Western and Eastern cemeteries are circled above and a less intact southern cemetery (south of the Sphinx) can also be identified.

There is no concrete physical evidence to back up the belief held by Egyptian archaeologists that these are burial mounds and that the poor were buried in the smaller holes while the rich or important persons were buried in the larger holes. The absence of the bodies or artifacts in many of them that could prove that they were all tombs has been explained by the claim that early grave robbers removed the bodies and artifacts.

The Giza Plateau has been investigated by scores of research teams—the French, British, German, Russian, Japanese, American, and even more recently a Polish remote-sensing team. Additionally, tourists from all over the world are seen weighted with camera equipment. However, almost no one has seriously investigated the mastaba shafts that can be seen in the aerial view of Giza. People look at the Sphinx and the three large Pyramids, but only a few teams have investigated what is right in front of their faces—the mastaba tombs on the Plateau. Specifically, in addition to the Queen's Pyramids on the Giza Plateau, there are several man-made mounds to the west and east of the Great Pyramid. This organized system of mastabas usually has, on the top of each building, a central shaft that is similar to that of the Step Pyramid in Saqqara. There are many types of mastabas in the region, some are simple and some are more complex.



CLOSE UP AERIAL VIEW OF SO-CALLED
MASTABAS AT GIZA

41

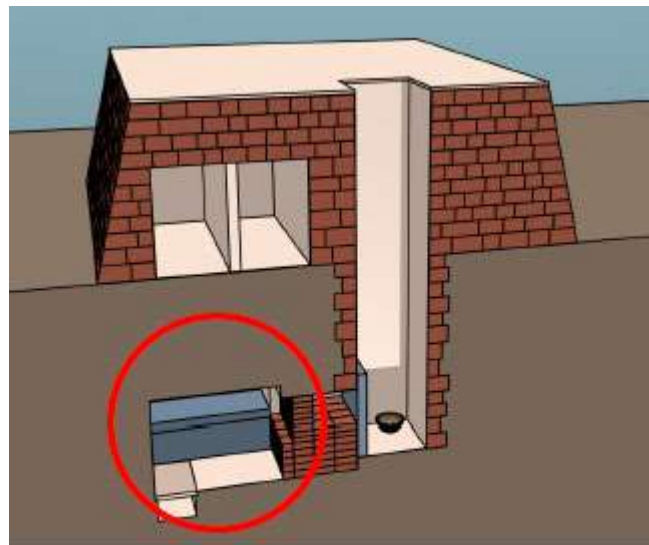


ILLUSTRATION OF CROSS SECTION OF
TYPICAL MASTABA AT GIZA

42

No. 41 This image is an aerial view of the mastabas on the Giza Plateau just west of the base of the Great Pyramid. They appear in an organized system.

No. 42 In the illustration of the mastabas, one possible explanation was that the granite box (circled in red) was filled with a common element like water or salt water, which would have generated enough electricity to release hydrogen or other gases that could be collected in the chambers. The top could be opened or closed, depending on the stage of the storage process. These simple mastabas have shafts that are not very deep, but penetrate the ceiling at the top that creates an opening to the sky. There is a superstructure on the surface of the ground and then a substructure under the ground where the alleged body was placed.

Being close to the pyramids, they are also located near the banks of the Nile River. The more complex mastabas were man-made mounds that follow the same basic design of the Step Pyramid, but on a simpler scale (see page 47). Nevertheless, the earliest forms of these structures may have been used to generate and/or store hydrogen gas, and other types of gases. These mastabas are pre-dynastic and Old Kingdom—the earliest ones have short oblong constructions with two paired niches. The exterior is open to the air with brick walls.

Of course, there are also 4th-6th dynasty burial tombs in the same area some having two to three room tombs that are of a different design, similar but smaller to the ones found in the Valley of the Kings and Queens. In the Eastern Cemetery there is the Mastaba of Qar, the Mastaba of Idu, the Mastaba of Khufukhaf, and one to Meresankh III, some of which Drs. Hurtak were able to get into during their December 1982 visit to Giza (it is now more difficult to enter). Most of the eastern area was excavated in the early 1900s by American explorer George Reisner. In the Western Cemetery there are also numerous tombs, but we contend that these are later structures that copied the earlier forms that were already there and whose purpose had already been forgotten. The question one needs to ask is why put a hole in the roof of a tomb and keep it open?



43

SHOWS EXISTING MOUND AT GIZA FROM ABOVE



44

INSIDE MOUND LOOKING UP TOWARD SKY



INSIDE MOUND WITH ACCESS
TO LOWER SHAFTS AND CHAMBERS

45

No. 43 When James Brown and his team entered one of the man-made mounds on the Giza Plateau, they looked up and were able to see the sky through the rectangular hole in the center of the mound.

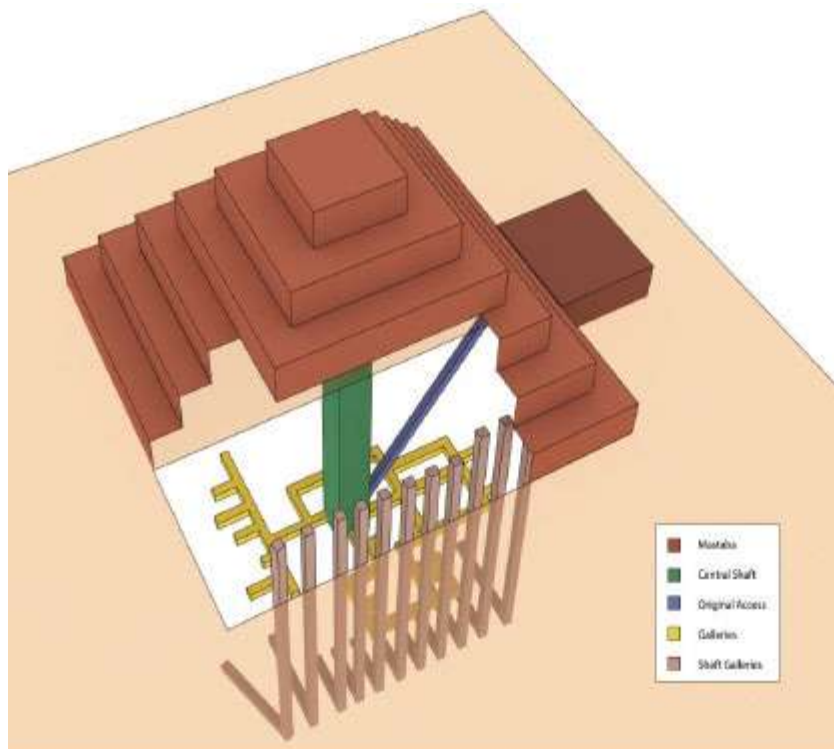
No. 44 This photo shows the view from the inside of the man-made mound looking straight up.

No. 45 The chamber is rectangular and about eighteen-feet-square. In the corner of the room was another square-cut shaft that went deep into the ground. The team was not able to go beyond that point. They did examine the heavy encrustations of sodium chloride that covered the walls, ceilings, floors, and all the walls of the shafts and were able to prove that water from the Nile River and Nile Delta once filled all those shafts and chambers.



AERIAL VIEW OF MOUND AT GIZA THAT IS SIMILAR TO THE DJOSER MASTABA

46

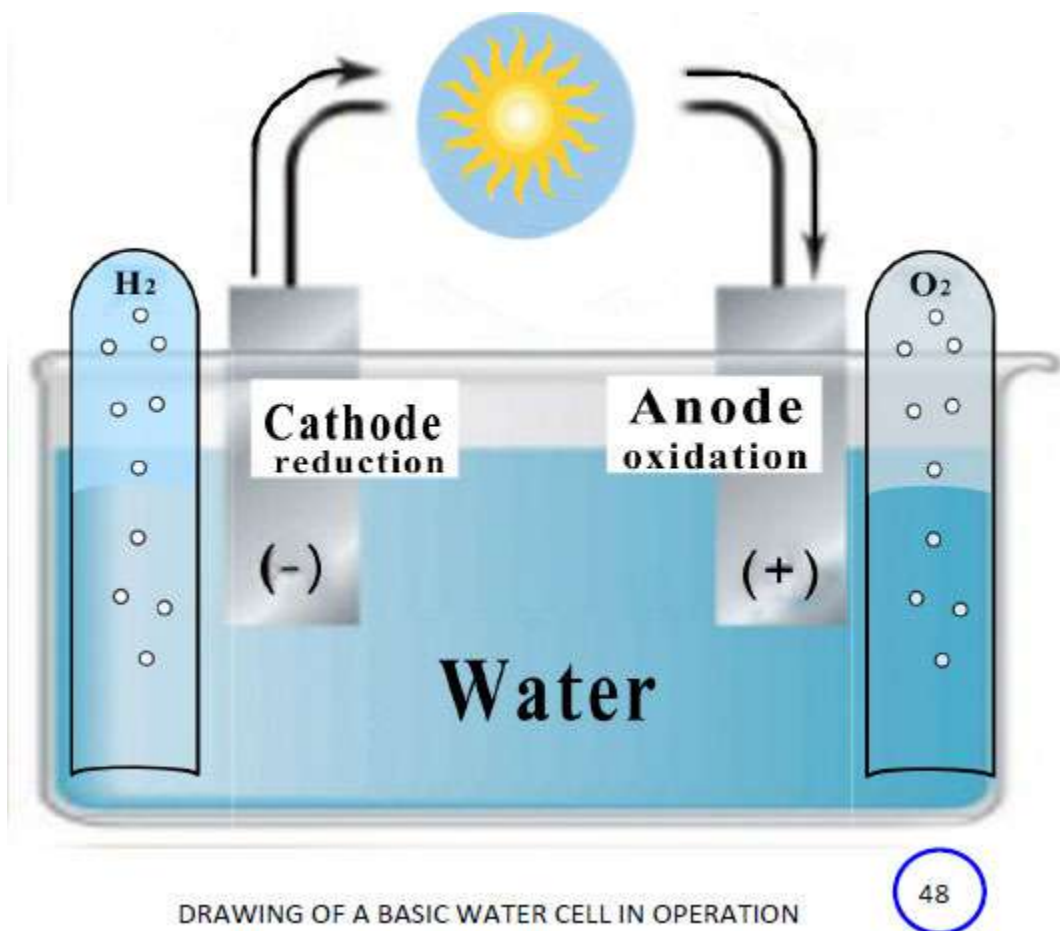


DRAWING OF THE INTERIOR OF MASTABA SIMILAR TO DJOSER

47

No. 46 The mound as seen from above that Brown's team speculated has shafts going deep into the interior of the Giza Plateau. The picture was taken from the top of the Great Pyramid in 1978. The team was not able to explore too deeply, but No. 47 is an illustration of what they believe lies below ground level based on their investigation.

No. 47 is a three-dimensional diagram of a fully excavated ‘step pyramid,’ or more complex mastaba, as the Egyptians called it. Note the deep shafts with side chambers, channels, and the principal angled channel that would act as a supply or removal channel. It is possible that when the pyramids were operating and creating “Earthmilk” (electrically-charged water), it was stored and condensed in special chambers and vaults underground, including some of the mastaba mounds.

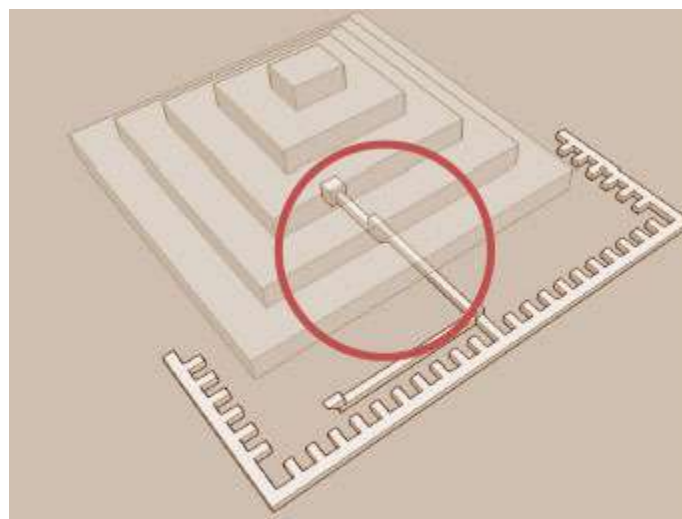


No. 48 is a drawing of a basic water cell that produces hydrogen and oxygen gases, or can produce HHO, or energized water.

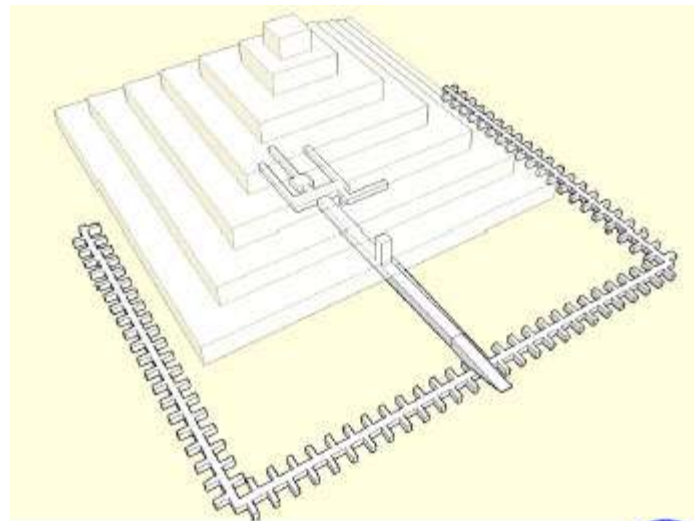
This process of producing hydrogen gas is quite simple and has been known since the 1800s when Nicholson and Carlisle discovered they could get hydrogen gas from river water using silver coins, zinc, and brass for the metals required. Water and energy from the Sun can produce both hydrogen gas and oxygen using the process of electrolysis.

We believe the overview of the Giza Plateau shows it is possible that in ancient times Giza was an industrial energy-producing complex. Nothing other than how they utilized the Sun for energy would be required, everything else, including the metal cathodes and anodes, also called electrodes, were available to manufacture hydrogen or hydroxyl gas. There are many structures still buried that could shed more light on the original purpose and use of these unusual structures, and greater excavation and exploration of the Giza Plateau might provide more conclusive evidence.

Finally, many of the places could also be used for ceremonies that took place, perhaps using Earthmilk (electrified or structured water) in their water rituals. No doubt people would come to receive the “elixir” in their sacred ceremonies.



ARTIST RECONSTRUCTION OF THE
ZAWYAT AL ARYAN STEP PYRAMID



THE SEKHEMKHET SO-CALLED STEP PYRAMID

50

Continuing our research into the unusual shapes of the underground chambers, we found that the Zawyat Al Aryan step pyramid and Sekhemkhet step pyramid, both illustrated above, also contain similar corridors. This is not consistent with the typical interiors of simple pyramids, but instead resembles a storage facility. These chambers were dug into the bedrock underground along the outer perimeter of the step pyramids. As mentioned earlier, according to one of our Egyptian guides, who has personally explored the area, there are more than three miles of underground tunnels beneath the complex of the Step Pyramid of Saqqara. Some of these tunnels are totally covered with dark blue glazed tile.

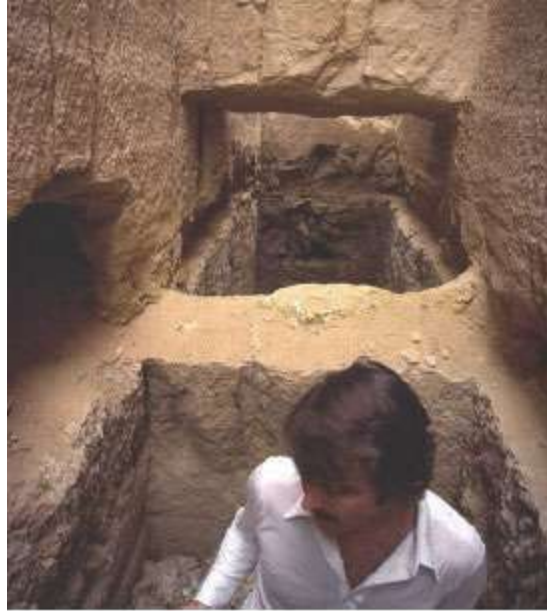
No. 49 shows what is a simple connection coming out of the Zawyat Al Aryan step pyramid (in red circle) that has been elaborately and carefully cut into solid bedrock. There is a long hall with evenly-spaced compartments that Egyptologists say was for the pharaoh's furniture and personal belongings. No evidence has been found. There is an underground facility called the Serapeum, which is discussed in Chapter 4, that is similar in design. Inside each alcove compartment there is a large granite vessel. The Serapeum is connected underground to the Step Pyramid.

No. 50 is an artist's reconstruction of the Sekhemkhet step pyramid that has an even more elaborate underground system of compartments with a direct connection to the pyramid above. There are 144 compartments in this underground facility. This also resembles a storage facility of some kind.



51

ENTRANCE TO UNDERGROUND
WATER SYSTEM



52

JAMES BROWN EXAMINING INSIDE
UNDERGROUND CHANNEL SYSTEM



53

TYPICAL UNDERGROUND INTERSECTION



UNDERGROUND CONNECTING CHANNELS

54

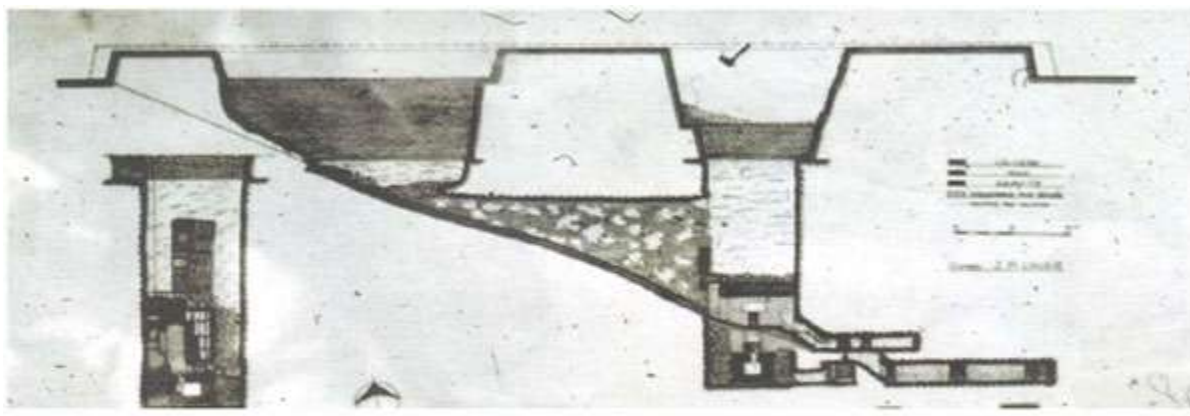
The area of Saqqara has a vast complex of underground structures, not just tombs, but also numerous well shafts that are sprawled underground.

No. 51 shows an examination of the interior of one of these channels facilitated by the removal of sand that partially filled one of the huge man-made cavities.

No. 52 shows the channels and the unusual way they were cut. We found encrustations of salt, indicating that salt water had been present at one time.

No. 53 There are also underground channels under the Plateau, leading to the surface. Looking down into one of these man-made cavities we were able to see small unusual channels that intersect the main cavity.

No. 54 is a shaft and inside the cavity there is another shaft that intersects at a corner near the bottom (red circle). This is very unusual. The whole area is filled with similar anomalies.



CROSS SECTION OF HUGE MAN-MADE CAVITY AT SAQQARA
WITH CONNECTING PASSAGES AND CHAMBERS

55



HUGE CAVITY STEP PYRAMID
APPEARS IN THE UPPER RIGHT

56



UNUSUAL INTERSECTIONS
UNDERGROUND AT SAQQARA

57

No. 55 The cross section diagram shows how the huge open cavities are connected underground to a much larger system. The extra-large cavities, considered by modern archeologists to be “well shafts,” are present everywhere.

No. 56 is an enormous cavity with the Step Pyramid in the background. To get a sense of scale, notice the small human figure inside the red circle.

No. 57 is a very unusual feature with multiple and different-sized openings into one large cavity that could have functioned as a large mixing chamber.

In summary, these huge man-made cavities that exist in the proximity of the pyramid complexes of both Giza and Saqqara were once filled with water

from the Nile River (fresh water) and Nile Delta (salt water). Our examination of mineral deposits has verified that fact.



LARGE VERTICAL CHAMBER WITH
LOWER PASSAGEWAYS



TYPICAL RECTANGULAR CAVITY

59

No. 58 We observed that some of these “well shaft” cavities were cut into solid bedrock and then extended on the top to acquire expanded capacity to increase water pressure in the system. The red circle indicates the bedrock level and a large opening with stairs leading to it can be seen. This opening leads to a vast system of underground passages, channels, and chambers. Greater water pressure would force water to flow through underground channels and passage ways and could possibly have been used to fill underground chambers. The large extensions of these man-made cavities would create greater capacities and is possibly an indication that the system had to be adjusted to the periodic rise and fall of the river. There are many more examples of this type of underground structure surrounding other pyramid complexes. These particular man-made cavities are near Saqqara and the Step Pyramid. Tourists only see a few that have been excavated, possibly only ten percent of the total. Of course there are tombs in both Giza and Saqqara, but we are talking about the pyramids and “well shafts.” Both areas have many complex structures.

No. 59 shows socket holes cut in exact and organized patterns from top to bottom of this large well shaft cavity. This could be an adjustable pattern for measurement of water levels, or possibly for placing electrodes as part of a gigantic battery (see the red circle). Anything made with iron, copper, or any other valued metal that could have been used as an electrode would have been removed long ago. The Egyptians did have a knowledge of metallurgy as is seen in the small “star,” or south air vents, within the Queen’s Chamber of the Great Pyramid. On the side of the cavity, the holes (inside red circle) seem to match up with the holes on the opposite side, which indicates that something like a pole or rod could have connected these holes. If these rods were made of different metals they could have acted as large tubular electrodes. Similar or different metals could be mixed in various formulas. If the cavity was filled with salt water, along with the metal electrodes, and fueled by telluric current from the Earth or other energy forms, it could have created a large earth battery.



60

EXCAVATION UNDERWAY
AT THE GIZA PLATEAU



DEEP EXCAVATED SHAFT THAT ALLOWS
ACCESS TO LOWER CHAMBERS

61

No. 60 We believe that some of the different pyramids, shafts, and chambers were used in experiments for this energy technology. An excavation on the Giza Plateau in 2006 exposed additional man-made shafts that penetrate deep into the bedrock of the Giza Plateau.

No. 61 Like the Tomb of Osiris, we believe other man-made shafts interconnect with vast underground chambers. The underground chambers are easily fed with water from the Nile River through the unusual system that is both natural and man-made, bringing water into the chambers. As additional shafts are excavated, we believe that they will tie into the underground system of channels, shafts, and chambers under the Giza Plateau.



62

DRAWING OF UNDERGROUND SHAFT FROM GIZA
PLATEAU WITH ACCESS TO THE NILE



63

NEWLY DISCOVERED UNDERGROUND SHAFT
THAT CONNECTS GREAT PYRAMID TO NILE

(Ahram.org)

No. 62 In June of 1998 Omar Sharif narrated a documentary on the Mysteries of Egypt. James Brown happened to receive one of the first copies of the video, which he still has in his possession. The video included some of the latest discoveries, such as a few scenes of the Tomb of Osiris, and also Mark Lehner, a well known American Egyptologist, walking into the tunnel from the outside of a pre-existent opening cut into the solid limestone plateau. Since ground water had been receding in the area, this old access and passageway has been exposed. Later copies of this same video no longer show these new findings. The drawing was inspired by the

video of Dr. Mark Lehner. You can see blue sky in the background. The video was made in 1998 and was a boost to Brown's research to know underground shafts allowed water to flow from the Nile to chambers underneath the Plateau and expectedly to the pyramids. The tunnel sits at the base of the embankment at the bottom of the river and would have provided a continuous supply of water from the Nile River.

The tunnel is about eight-feet square (2.5 meters) and is roughly cut into the solid limestone mounds. Along with the tunnel, there is a very large chamber that was once filled with water. We believe this tunnel is one of several tunnels that are beneath Giza and would have provided access to a never ending supply of water that would course through the Great Pyramid, leaving the mineral deposits that were analyzed during Brown's first trip in 1978. Tunnels abound under the Plateau. In fact, Drs. Hurtak have been often quoted as saying "there is more under the ground at Giza than above the ground."

No. 63 In 2015 more tunnels became public. This is an image from the Arabic news media Ahram.org that shows a recent discovery of another underground tunnel above the same embankment that connects to the Great Pyramid. The tunnel was discovered by someone drilling under his house nearby who came across a tunnel that was leading towards the Great Pyramid. This is a similar tunnel, made of limestone blocks about 7 feet (2 meters) square.

These tunnels, we believe, were the main source of water that entered the Great Pyramid, connecting the Great Pyramid with the Nile River. Our chemical analysis traced the past presence of water from the Nile flowing through passageways and being held in large chambers. The evidence surely indicates there was a lot more happening around the Giza Plateau, and other pyramid complexes, than what conventional Egyptology claims. Only a small portion of these ancient structures and sites have been

explored. If a project could be funded to uncover all the ancient sites in Egypt, it would put the whole country to work. Tourists would come from all over the world to see the new discoveries—we suspect the best of ancient Egypt still lies buried.

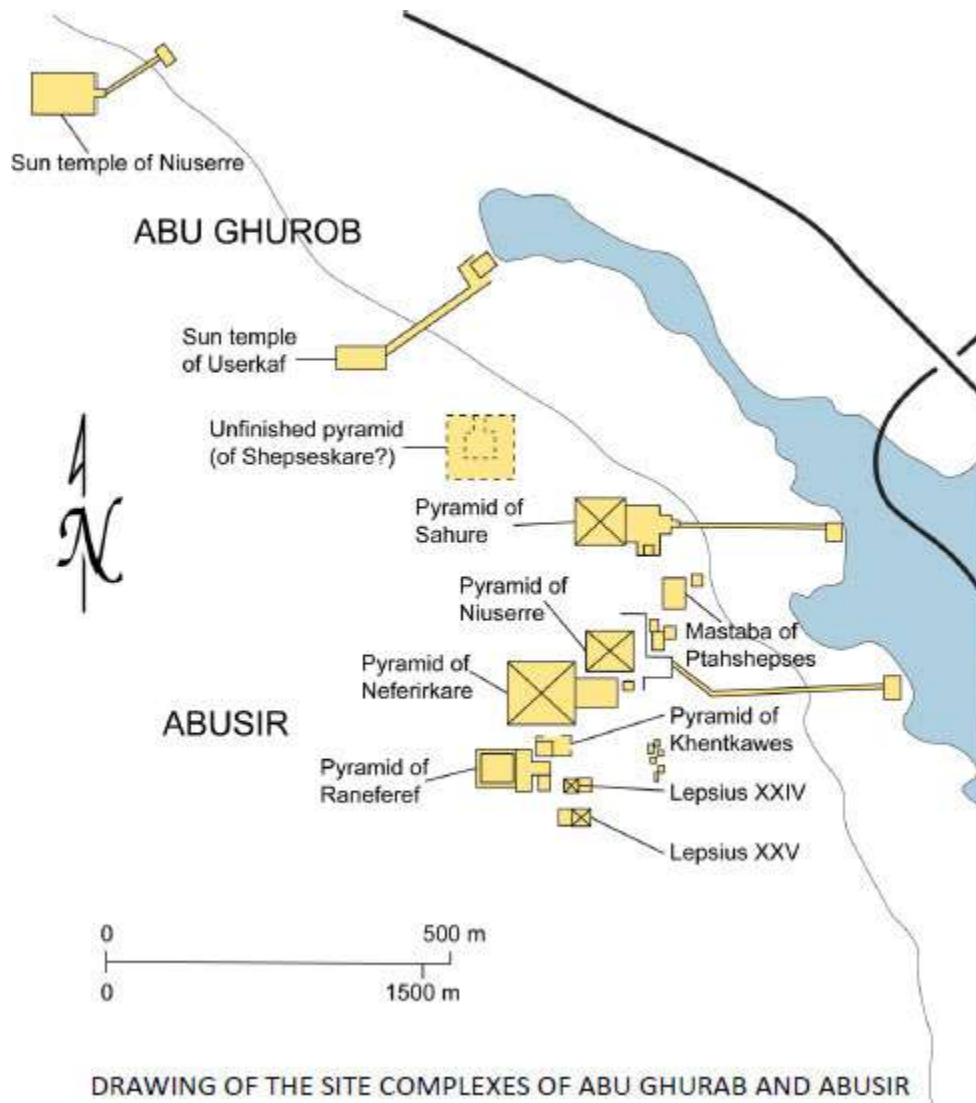


AERIAL VIEW OF GIZA PLATEAU SHOWING THE CAUSEWAYS
AND SOLAR BOAT NEXT TO THE GREAT PYRAMID

64

No. 64 is a Google Earth aerial view of the Giza Plateau. The organized system that includes the mounds that surround the Great Pyramid can clearly be seen (in blue circles). On the upper right side of the photo is the very dark area and high embankment where the Nile River used to flow. Obviously, the Pyramids were close to the Nile River. Finally, it is obvious that the Pyramids were connected to the Nile River by the causeways that are indicated by the red ovals. This is similar to the site of Abu Ghurab, which is just south of Giza. A diagram of the pyramid complex at Abu Ghurab is shown on the next page in No. 65.

As mentioned in Chapter 1, it is difficult today to imagine the Nile River being so close to the pyramids, because in the 1960s, the Russians helped Egypt build the large Aswan Dam, which when completed, controlled the flow of the Nile. Therefore, during the last fifty years no water has flowed close to the pyramids, although water still exists in the underground chambers. Recall that Drs. Hurtak noted the evidence of abundant water in the past in the Tomb of Osiris, which is almost at the center of the Giza complex. Consequently, underground water was probably more prevalent when the Nile flowed to almost the base of the Sphinx. In fact, the Sphinx seems to have a unique underground bedrock that protects it from water damage according to GPR.



No. 65 Additional pyramid structures exist between Giza and Saqqara in the areas of Abu Ghurab and Abusir, which most people never have the chance to visit. They also show evidence (although eroded) of similar pyramids and causeways to the Nile as found in Giza.

For more than 5,000 years many cultures and ideas have expressed themselves in the midst of the ancient Egyptian culture. Sadly, the Egyptian society that came about after the pyramid builders did not understand the real purpose of the pyramids and thought they were burial tombs for the

ancient Pharaohs. In contrast, the ancient Coptic text of Asclepius discovered in Egypt describes just such a fact as follows:

“No longer will it be full of temples, but it will be full of tombs. Neither will it be full of gods, but full of corpses. Egypt! Egypt will become like the fables.”

Small random tombs were built in scattered areas separate from the concise systems seen in the central complexes, which only confuses the purpose of the marvelous structures on the Giza Plateau that do not contain mummies and artifacts. Unfortunately, there are no accurate records of how the very ancient Egyptians lived. Modern historians base their conclusions on fragments of ancient hieroglyphic writings, many of which have deteriorated on walls or on faded papyrus. Moreover, it is common knowledge that there is no consensus on how to interpret ancient texts or the visual colorful drawings that depict ancient Egyptian daily life.



AERIAL VIEW OF BOAT MUSEUM TAKEN BY JAMES BROWN
FROM THE TOP OF THE GREAT PYRAMID

66

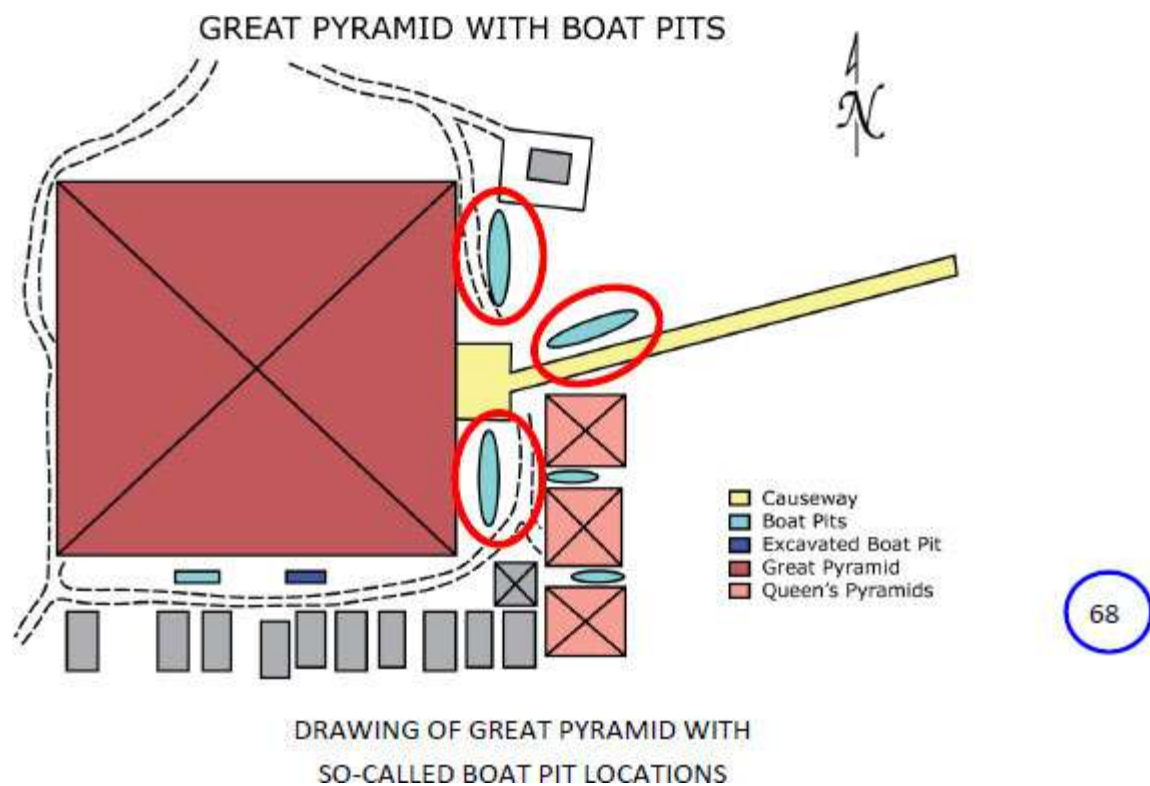


RECONSTRUCTED ANCIENT EGYPTIAN BOAT TEXT

67

No. 66 is an aerial photo taken by James Brown from the top of the Great Pyramid in 1978 that shows the boat museum. A series of mounds is visible just past the glass enclosure where one of the Solar Boats has been restored and is now inside the museum. Some parts were reconstructed as pieces were missing.

No 67 shows the interior of the Khufu Solar Boat Museum with its glass enclosure in which the assembled wooden boat is exhibited next to the Great Pyramid.





A TYPICAL SO-CALLED BOAT PIT

69

No. 68 identifies the layout of the pits around the base of the Great Pyramid. In 1954, a large rectangular pit was discovered at the south side of the pyramid, and shortly before that, five other empty pits had been discovered on the east side (three are shown in red ovals). In the southern pit thirteen layers of debris were discovered. In one of the layers an unassembled wooden boat was uncovered, along with over 650 other items in other layers of debris that spanned a period of four thousand years.

No 69 Photo of one of seven the so-called boat pit cavities. The guard rails have been added in modern times for safety.



LARGE COLLECTION OF ADDITIONAL MOVEABLE BLOCKS

70



ANOTHER VIEW OF LARGE BLOCKS

71

No. 70 During his 2006 visit Brown noted the size of these enormous stones and perceived that they had another purpose rather than mere coverings for trash pits. They resemble the stones at megalithic centers like Stonehenge.

We know that the ancient North Africans created megalithic centers like the one at Nabta Playa in Upper Egypt, which is thought to be at least 8,000 years old. The boats themselves are not considered to be water worthy but were mainly used for ceremonial purposes, symbolic of the soul's journey and celestial navigation to the stars of Orion, and the region of the imperishable star gods of Ihm—'sk. So why the stones? The jury is still out, but clearly there is no reason to make perfectly-cut sixteen ton stones just to cover a disassembled boat.

No. 71 shows another view of the blocks with the boat museum in the upper left.



LONG CHANNEL WITH MOVEABLE BLOCKS



DIFFERENT ANGLE OF THE SAME CHANNEL

73

No. 72 shows stones that were found covering the boats that were placed in the pit. The pit, as the photograph reveals, is well over 150 feet long and contained many of these giant stone blocks that were separated and moved around as seen above.

No. 73 The shape and size of these channels, along with the heavy stone blocks, could create storage cells for electrolytic solutions. This structure might have been part of the battery system, for we believe that all the pits around the pyramid complex form part of an energy producing battery system. Remember, the boat was found in the pit unassembled along with more than 650 items. The pit had been used for trash and debris. We believe that the stones on top were perhaps used in the system for a battery.

More than thirty years after the first solar boat was discovered in 1954, Waseda University in Japan conducted an electromagnetic wave survey and discovered a second solar boat pit of similar size also on the south side of the Cheops (or Great) Pyramid. Yet, the excavation of this second boat pit only began in 2009, during which 41 similar large blocks called “covering

stones” were discovered, each weighing about 16 tons and measuring 3 x 13.4 feet (1 x 4 meter). The blocks that were used to build the Great Pyramid weigh only on average 2.5 tons. Why use over forty sixteen-ton stones to cover the rubble of a disassembled wooden boat?

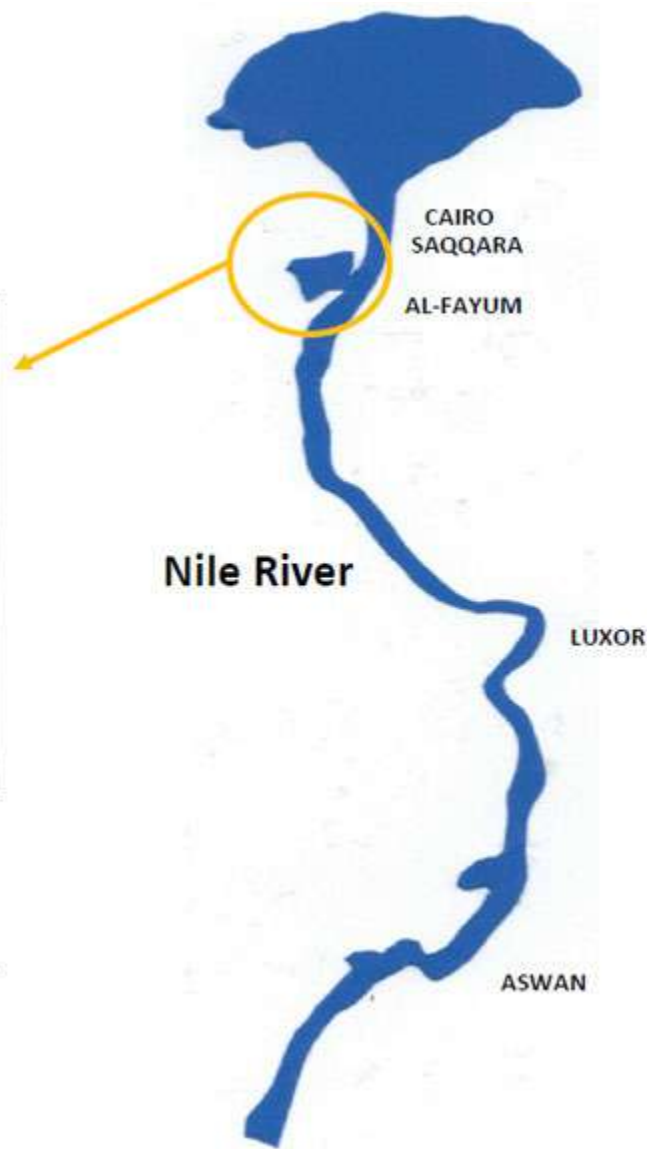
Of greater interest to us is the long open limestone channel or pit placed next to the Great Pyramid that held these huge blocks. In Chapter 6, we discuss in detail the powers and electrical properties of stones, especially large granite and limestone blocks, and the importance of water for providing electric current and electrified water. The boat pits surround the Great Pyramid; if they were used as earth batteries with adjustable cells, the large slabs could create any number of cells to generate electricity. The more cells the greater the voltage. The pits could be connected together in series and create even more electricity—whatever the Pyramid and surrounding structures required.

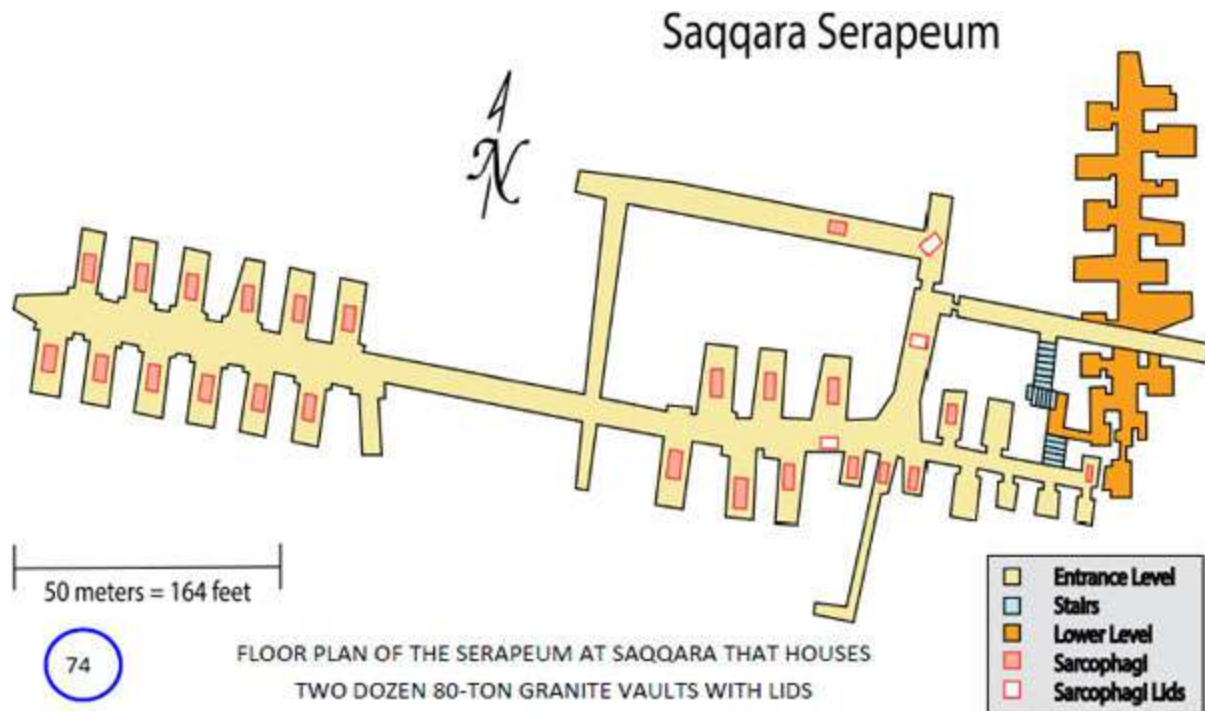
CHAPTER 4

THE SERAPEUM: CONTAINMENT AND STORAGE FOR VOLATILE MATERIALS



GRANITE CONTAINERS
MISINTERPRETED AS BURIAL
CONTAINERS





No. 74 shows a map of the extensive tunnel system that contains twenty-four sarcophagi made of granite (some basalt), each weighing between 60-80 tons. Each offset compartment, or side chamber along the tunnel system, contained a very large one-piece rectangular granite box with a matching lid. The Serapeum, also referred to as the Tomb of the Apis Bulls, is nearly forty-feet (twelve meters) underground and near the Step Pyramid at Saqqara. In 1978, James Brown and his exploration team were guided through the elaborate tunnel system; it was big enough to drive through with semi-trucks, and he recorded heavy encrustations of salt through mineral analysis on the walls and ceilings in this complex that verified water came from the Nile River in ancient times.

James Brown and his son Cayce visited the Serapeum in March 2018, which has a vastly different appearance since the recent restoration from what Brown experienced during his visit in 1978. In an effort to save the site a massive project was undertaken. Brown noticed that the heavy encrustations of salt had been removed, and the crumbling ceilings have been reinforced with heavy metal braces. A wooden floor has been installed

for easier walking and to reduce dust. All the 80-ton granite boxes are still in the same locations.

Brown made a surprising discovery at the Serapeum in 2018. Having suspected that these granite boxes had something to do with storing volatile materials or radioactive substances, Brown brought his Geiger Counter. The radioactive background count in the corridors, about 100 feet away from one of the granite boxes, was about 14 bursts per minute. The measurement inside the box were about 38 bursts per minute, almost three times as high as normal. Brown believes that the extremely unusual granite vessels should be investigated as possible toxic storage containers, or as a power supply, because the Serapeum is connected underground to the Step Pyramid. The granite boxes could have been powerful electricity generating batteries that powered the Step Pyramid. Granite emits some amount of radiation, but 38 bursts per minute seems to be an excessive amount.



JAMES BROWN ASKING
GUIDE ABOUT CARVINGS



GRANITE VESSEL THAT
HAS BEEN BROKEN OPEN

76

The results of the tests taken by the 1978 expedition showed widespread evidence of heavy salt encrustation. In 2006, when James Brown tried to return to this area, he was told that the Egyptian military had taken it over and no one was permitted to enter. The site fortunately reopened in 2012 and hopefully will remain open. It was closed due to water seepage and earth movement. A major work to preserve the site was initiated through the collaboration of the University of Cairo, Mohammed Ibrahim (Secretary of State of Antiquities) and UNESCO, which had teamed up to massively restore and support this ancient underground structure. Metal supports were installed to support the archways housing many of the granite vessels. The major restoration work took from 2001 to 2010.

No. 75 gives an indication of the size of these 80-ton granite vessels. Why would those granite vaults be systematically placed forty feet (12 meters) below ground? Were they used for special storage or chemical materials?

No. 76 shows how one vessel was broken into. The Serapeum is controversial relative to its original age and the dating of burials that have been found. Only a few bull mummies and artifacts of later Dynasties (18-26) were found in the granite vaults. By this time people had likely misinterpreted their original purpose.

We know that the ancient Egyptians used copper, lead, zinc, antimony, sulfur, iron, mercury, carbon, arsenic, gold, silver, and tin. We also know that when these elements are mixed together under certain conditions violent chemical reactions can occur and certain gases can be produced. These 80-ton underground granite boxes would be perfect containers for long-term storage of volatile gases or chemicals. As a point of interest, in 1978 the US government studied the feasibility of storing radioactive material in granite caves filled with salt water. These ideas offer more feasible explanations for the original purpose of the Serapeum instead of the claim that this 400 feet (150 meters) long underground structure was used to bury bulls.



1978 PHOTO OF MAIN CORRIDOR IN UNDERGROUND COMPLEX



78

UNDERGROUND BRITISH SALT CAVERN FOR STORING HYDROGEN (Source edie.net)

No. 77 is a 1978 photo of the main corridor of the Serapeum, revealing the white streaks and concentrated areas of sodium chloride (salt) encrusted on the walls and ceilings. This facility has existed for more than 5,000 years.

No. 78 is a British Salt Cavern. Energy Technologies Institute (ETI) selected Atkins Engineering to examine the potential for British salt caverns to store hydrogen that would be used in power generation. Salt caverns offer an excellent way to store compressed hydrogen gas safely underground. This present day salt cavern storage facility looks remarkably similar to the 5,000-year old underground complex at Saqqara.

We know that industrial processing vats lined with granite panels can contain extremely volatile chemical reactions and store caustic substances such as sulfuric acid, hydrochloric acid, nitric acid, bromine, and many other volatile substances. This appears the same as secure underground storage areas that are used today. Ancient Egyptian and modern methods demonstrate the similarities between the ancient Egyptian underground

systems and the way we store hydrogen gas, or toxic radioactive materials, in modern salt lined caverns.



ARTICLE HEADLINE THAT APPEARED IN THE DESERT SUN IN 1978

No. 79 The headline above appeared in a Palm Springs, California newspaper, The Desert Sun on Friday, June 8, 1978. James Brown had just returned from Egypt about two months prior and was amazed to see this headline in his local newspaper. The article stated that the United States was spending five million dollars on a joint venture with Sweden to study the feasibility of storing radioactive material in granite containers filled with salt water.

There are granite boxes in the Serapeum in Egypt, and there is evidence that those chambers were filled with salt water due to the heavy encrustations of sodium chloride crystals that were visible on the walls and ceilings shown in No. 77 on page 64. Could the giant granite boxes in Egypt have been used in ancient times to store radioactive or toxic materials? The cavern and the huge containers are forty feet (twelve meters) below ground level and were cut into the solid limestone bedrock. According to the map No. 74 on page 62, they seem to be separated into four major sections. The diagram also shows red squares that indicate the placement of the containers.

In image No. 75 page 63, James Brown is standing next to his wonderful Egyptian guide Hefnawi, thinking that the granite boxes are incomprehensible. They all have lids. If you wanted to store something for eternity this would be the place. The whole underground complex was carefully planned. How did the ancients create huge granite boxes, weighing about 80 tons, move them underground, and place them in their own separate compartments?

What encouraged Brown's further study of Egypt was a very unusual amulet he obtained on his first trip in 1978. Brown's Egyptian guide Hefnawi introduced him to an Egyptian farmer. As he plowed his field in the ancient manner, sometimes he uncovered objects that had been buried in the ground for thousands of years. They are mostly small amulets, scarabs, tiny vases, and sometimes small bronze statues and beads. There was one particular amulet that was extremely interesting. It was small, heart-shaped, the color of aquamarine with a hole in the top where a chain could be threaded so the amulet could be worn.

Upon arriving home after his Egyptian journey, Brown took the amulet to a jeweler and had a gold wire installed so it could be worn as a constant reminder of his trip to Egypt. Before leaving for Egypt, a new piece of research equipment had arrived, a Geiger counter. It was a device to measure ionizing radiation in the background, as everything gives off some radiation. Brown wants to know first hand how things work. He insists that his data must be evidence-based and thoroughly researched. This new tool could expand knowledge about the unseen areas of science, such as radiation.



HEART-SHAPED AMULET NEXT TO A QUARTER

80



GEIGER COUNTER

81



NORMAL BACKGROUND RADIATION

82



AMULET

READING WITH AMULET ON SENSOR

83

TV sets, kitchen microwaves, and radios all give off radiation, but when Brown tested these devices little measurable results appeared on the Geiger counter. However, when he walked down the hallway of his home with the Geiger counter, the wand happened to brush across his chest and the needle jumped on the display. He reports: "I moved the wand toward my chest and the needle jumped again. I realized it was the amulet I wore that made the Geiger counter react and the needle jump, so I immediately removed it. I continually checked the radioactive background count of the amulet over time. It was consistently four to five times higher than the normal radioactive background." In the late 1970s, Dr. J.J. Hurtak had the amulet

dated—the result was 3,000-years old. Dr. Hurtak also had this amulet privately analyzed by engineers who had worked at NASA JPL. The physical analysis showed that it was man-made glass with radioactive particles suspended inside. The radioactive readings were between 85-90 CPM with a blue-green glow, suggesting a strong radioactivity was still very active after thousands of years. The scientists who tested the amulet were baffled.

No. 80 A photograph of the amulet next to a quarter for a sense of scale.

No. 81 This is a photo of the original Geiger used in 1978 to measure the amount of radiation.

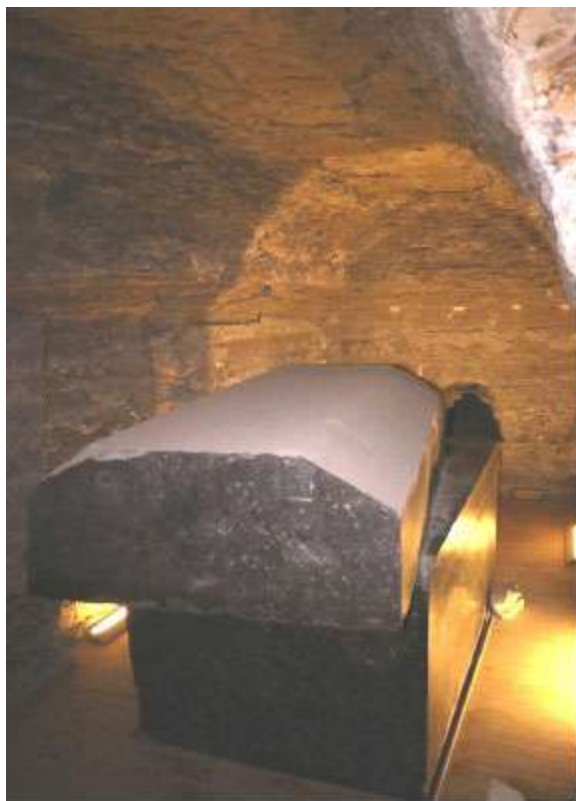
No. 82 This is a new compact Geiger counter model that shows a reading of the normal background radiation, which is about 21 counts per minute.

No. 83 This is the same Geiger counter with the amulet resting on top (green arrow) where the sensor is located. In this case it registered 87 counts per minute (in red circle). It seems obvious the ancient Egyptians had knowledge of radioactive substances and ways to store them.



84

SERAPEUM RESTORED



85

FRONT SIDE OF GRANITE VESSEL

No. 84 shows the restored Serapeum that has been reopened to the public as a tourist attraction. The ceilings have been cleaned and reinforced with concrete arches and metal supports. A wood floor has also been installed for safety. It was very dusty in 1978. The heavy incrustations of salt were removed in the cleaning and are no longer present on the walls and ceilings.

No. 85 is an image of a large granite box. These huge vessels are still enclosed in the specially designed alcoves that are situated along the main corridor. In 2018, we were able to purchase a special permit to take photographs inside the underground facility.



JAMES BROWN CHECKING RADIOACTIVE BACKGROUND COUNT
INSIDE OF THE LARGE GRANITE VESSEL



CAYCE BROWN PHOTOGRAPHING GRANITE BOX

87

No. 86 shows James Brown inside one of the single-piece granite boxes in 2018. These vessels were cut with perfect corners and exact dimensions with polished walls and floors. Suspecting that the granite boxes had something to do with storing volatile materials, or even radioactive substances, Brown took his Geiger counter along—the same one referred to earlier. The background radiation count in the corridors, which are about 100 feet away from any of the granite boxes, measured about 14 bursts-per-minute. Inside one of the granite boxes the measurement was 38 bursts per minute, nearly three times the rate in the corridor.

No. 87 shows Cayce Brown photographing the inside of one of the vessels that have carved hieroglyphics and designs on the exterior. Cayce photographed most of the 80-ton boxes. The exterior of one of the twelve-inch thick granite boxes had changed shape; it looked like it had been so hot that it began to melt.

There is evidence that the underground complex was filled with saltwater in the distant past, an indication that water from the Nile had been present in

the facility. This supports the thesis of storing toxic materials, since that is how it's done today.



88

SEALED ENTRANCE THAT TIES INTO UNDERGROUND
TUNNEL FROM INSIDE THE SERAPEUM



89

ACCESS TO TUNNEL THAT LEADS TO THE STEP PYRAMID

No 88 There are many other corridors and passages inside the Serapeum. Most of these are locked gates, as shown in this image. We believe that this particular opening connects to an outside underground tunnel that is now blocked.

No 89 shows the Step Pyramid of Saqqara in the upper right (red circle) that we believe is reached through the opening shown in the left foreground of the picture. The pyramid is roughly one mile from the tunnel opening. James Brown (green arrow) is shown speaking to the guides who gave us this information. It's curious that we don't ever hear about these significant underground facilities that exist everywhere pyramids are located. We believe they could be related and dependent upon each other.



POLISHED 80-TON GRANITE VESSEL IN SERAPEUM



91

SIDE VIEW OF GRANITE VESSEL



92

ANOTHER GRANITE VESSEL

No. 90 Returning to the Serapeum, it is striking how precisely made and polished these enormous granite boxes are. Note the straight edges and hieroglyphs that have been carefully etched into the granite box.

No. 91 Another giant vault seen in this image taken in the British Museum. The small holes are circled in red on the sides. They are evenly spaced and located about three-quarters up from the bottom. There is a set of holes on each side and on the ends. These holes would be handy to add raw materials to a chemical mixture inside the granite vessels. The holes could also relieve pressure or heat build up and provide a way to control the chemical reaction.

No. 92 The size of the box seems to dwarf the man standing next to it. It is unusually large for a person, or even a bull, and it has holes. Of the many vessels, some had hieroglyphic writings carved into the exterior and some did not. In fact, only three of the twenty-four sarcophagi in the Serapeum have hieroglyphics. The rest are completely devoid of any inscriptions.



93

MEDIUM SIZED GRANITE VESSEL WITH A SERIES OF HOLES NEAR THE BOTTOM



INTERIOR OF THE VESSEL IN NO. 93

94



SHOWS EXTERIOR HOLES AT THE
END OF THE GRANITE VESSEL

95

No. 93 Many examples of granite containers with holes in the bottom are on display in the British Museum. The box shown was brought from Egypt and had a rounded end. This shows the holes at the bottom (or sides) of the granite container (circled in red). Many granite containers are larger than normal coffers, especially those in the Serapeum.

No. 94 Holes have been cut into this granite box that has a lid. The holes were cut into the bottom. What possible purpose could “drain holes” have served in a burial container? However, if toxic liquid were stored inside, and the vessels needed to be drained, holes in the bottom and sides would be critical.

No. 95 The same drain holes are visible and appear to be evenly spaced all the way around the granite vessel. If these were actually burial chambers for mummified bodies intended to last for eternity, they would require air tight containers and not vessels with holes.



HOLE INSIDE A GRANITE VESSEL



HOLE IN THE END OF A DIFFERENT
GRANITE VESSEL

97

No. 96 The inside wall of this normally-sized granite vessel has detailed drawings. They are positioned over the round hole that could have acted as a drain.

No. 97 James Brown is pointing to a hole at the bottom and end of a different granite box. Not all ancient granite vessels have these puzzling holes, and there is no logical explanation for their purpose in these variously-sized granite boxes. It is believed that the spirit of the dead person, or sacred bull, was allowed to come and go through the holes in the granite box. We do not accept that idea. Rather, it is possible that if the granite boxes contained chemicals or gaseous elements, they might have acted as large capacitors or electricity generating batteries. Holes would

allow for wires or electrodes to be placed inside the granite box to either inject or remove electricity. Another possibility is that these holes allowed salt water to come into contact with reactive elements inside, creating chemical reactions where the holes could act like valves or drains, allowing gases to escape.

Revisiting the earlier possible alternative use of the holes, we believe that the granite containers must have had a special purpose. If the granite containers held certain elements known to the ancient Egyptians that created chemical or gas reactions when exposed to water, the holes would allow the elements to be released slowly into the water under controlled conditions. If the whole granite container was submerged in a chamber of water (fresh or salt), the process of chemical reaction would continue over a long period of time, and evidence of the reaction would be seen in the coloration of the material. A granite container found in a deep shaft in the south tomb near the Step Pyramid, when opened showed traces of copper, which would indicate that a process of electrolysis took place, producing hydrogen gas.



TYPICAL SIZE OF GRANITE VESSEL



UNUSUAL SQUARE GRANITE VESSEL

99



UNUSUAL VESSEL WITH CHANNEL
IN CENTER AND HOLE AT END

100



LARGE VESSEL WITH HOLES THAT
CONNECT BELOW

101

No. 98 This image shows some of the different shapes of the granite containers. No. 99 is a rectangular box and lid; observe the hole in the side (inside red circle).

No. 100 shows additional vessels that one would think could hold water except for the hole on the side that penetrates the vessel.

No. 101 Large and even larger holes were perfectly cut into the stone in Egypt.

Given the precise shape of the vessels with their holes, it is clear that they are containers holding a special substance like electrified or structured water for imparting specific energy through designed openings. Remember,

the Egyptians were experts in imprinting, storing, and using designs and structures to suit their needs.



JAMES BROWN IN SARCOPHAGUS



DR. DESIREE HURTAK IN SARCOPHAGUS

103

From our observations of other sarcophagi, perhaps the one that is most unique is the granite vessel or box inside the King's Chamber of the Great Pyramid, which is made from one piece of rose quartz granite. This vessel is larger than the opening to the King's Chamber. Therefore, the vessel had to have been placed inside the King's Chamber during the construction of the Pyramid, which means the pyramid builders knew exactly what they were doing. In 1978, when we photographed the inside of the King's Chamber in the Great Pyramid, we noticed very dark stains burned into the granite walls, floors, and ceilings. Note the level of the dark stain inside the granite vessel where James Brown is sitting (inside red oval). An almost level stain is etched into the very hard granite all around the interior of the vessel.

No. 102 shows the very dark floor inside the granite container as well as the stains on the wall that are about half way up. The dark stains appear to be burned into the granite. During the expedition of 2006, Brown noted that the interior of the Great Pyramid, especially the King's Chamber and the

granite vessel, had undergone extensive cleaning. Note the difference in image No. 102 taken in 1978, and the condition of the inside of the vessel seen in No. 103 that was photographed in 2006.

No. 103 is a 2006 photograph taken with Dr. Desiree Hurtak inside the vessel. The sides appear much lighter and more polished in contrast to the 1978 image. The dark burned stains on the interior are no longer visible due to the cleaning and bleaching of the granite.

When pointing a flashlight into the exhaust or “air” vent on the North wall in the King’s Chamber, the dark stains can still be seen on the top of the exhaust vent. One important translation of ‘pyramid’ is “fire in middle,” which implies great heat inside the pyramid. The interiors of the King’s Chamber, the Antechamber, and the Grand Gallery all have dark burn stains etched into the granite. In 1978, when we examined and tested the stains, they did not appear to be from fossil fuels of any kind. It appears that tremendous heat over long periods of time created the dark stains.



104

GRANITE VESSEL IN THE KING'S CHAMBER THAT SHOWS BATTERED EDGE

The intriguing problem that the sarcophagus is larger than the opening that leads into the King's Chamber begs the question of how the granite vessel was transported and installed. The vessel had to already be placed in the room during construction—it's the only plausible explanation as it would have been impossible to bring it in at the time of the deceased pharaoh, with all the funeral possession and special containers that were part of a traditional burial.

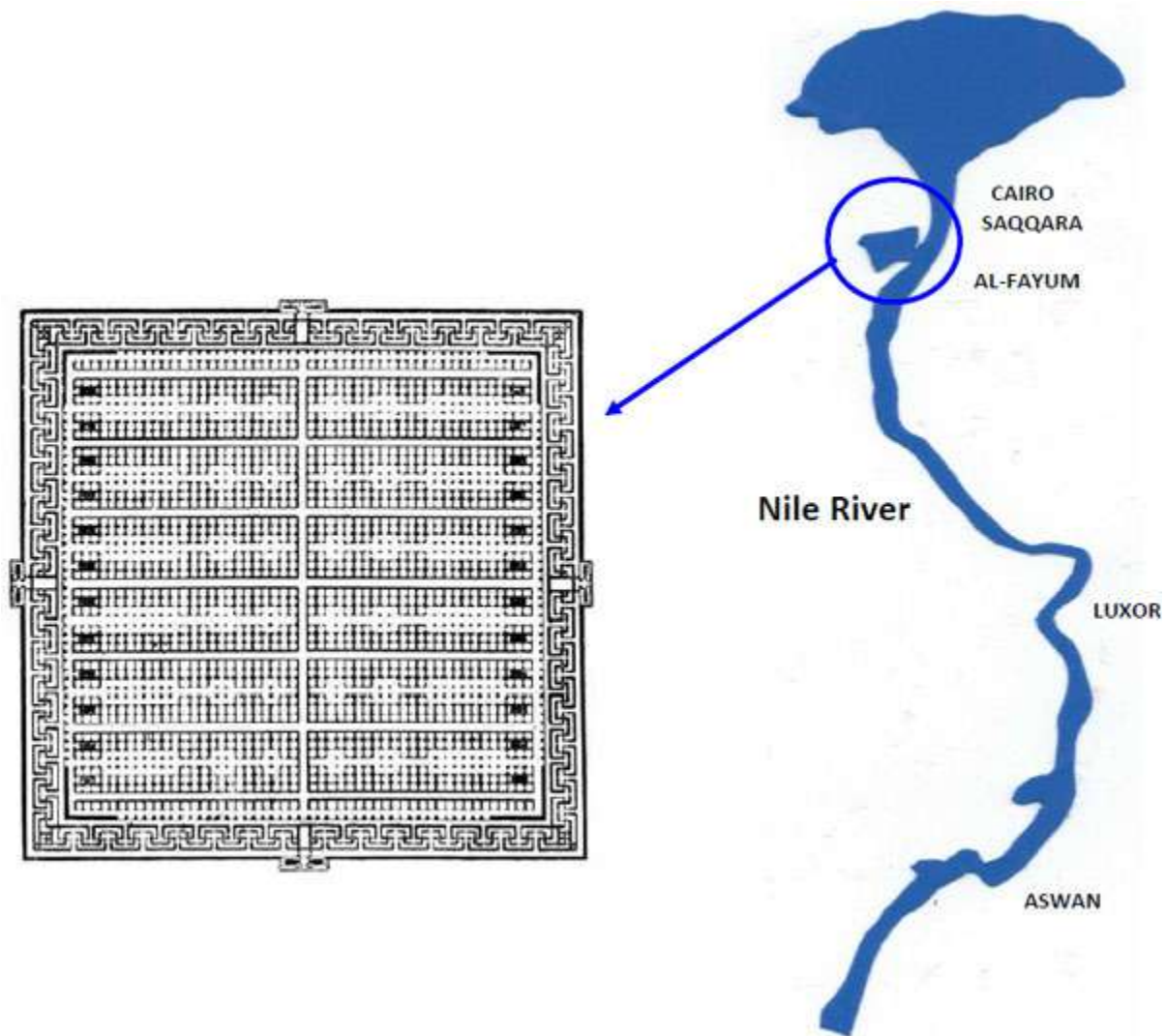
Clearly, the ancient Egyptians understood vibrational patterns of nature and the structure of materials and worked within those guidelines. In this way, we believe they acquired the ability within these pyramidal structures, temples, and corridors to create endless amounts of free non-polluting forms of electrical energy and Earthmilk.

No. 104 Granite is resistant to acid and other caustic chemicals. There are dark stains everywhere inside the King's Chamber, making it apparent that tremendous heat has been present. Our analysis showed that the stains were not caused by smoke from fossil fuels. The stains were "etched" into the granite, not merely surface stains. We believe that the so-called sarcophagus was really a vessel used to contain and withstand volatile chemical reactions, which explains the dark burn stains etched into the granite. Brown has considered that one way to activate a chemical reaction inside the granite vessel would be to cause a vibration by hitting the edges with a hard object. Over many years there would be damage to the outside of the granite vessel; the battered edge of the of the vessel is clearly visible in the photo.

We believe that the physical properties of the materials used are most important and that the ancient Egyptians had a clear understanding of the limits and capabilities of their building materials. Even the slope in the rim of the King's coffer, which was thought to have been made by robbers breaking into the coffin may have been intentional. If the granite vessel was filled with a volatile substance, the lowered corner would allow "excess" substance to drain off during the chemical process, making it controllable.

CHAPTER 5

THE AL-FAYUM REGION AND SALT WATER BATTERIES



FIVE THOUSAND YEAR OLD EARTH BATTERY MISINTERPRETED AS THE LABYRINTH OF EGYPT

It is simple to manufacture hydrogen gas from water. Students do this in high school chemistry class, but where does the energy come from and how efficient is it? Drs. Hurtak have researched hydrogen energy since the 1980s. One of the cheapest sources of energy is the Sun. The Egyptians

revered the sun god called Ra and used a plethora of symbols to indicate the importance of the Sun. Hydrogen gas is only one technology we are proposing from water and solar energy. There are other technological possibilities we are proposing that the Egyptians may have utilized. Modern science has known about Earth battery technology since 1841. Many patents have been issued on numerous kinds of earth batteries. In this chapter we want to emphasize Earth batteries and saltwater batteries.

As mentioned before, the huge underground cavities and their passages and open compartments that were built along the banks of the Nile River could allow not only fresh Nile River water, but also salt water from the Delta that comes from the Mediterranean Sea, and salt from the sands of Egypt (probably from an ancient sea area), to be present. Only in recent years has funding been given to scientists to work on simple batteries made by using a combination of fresh water and salt water as we will see later in this chapter. Solar energy only works in sun light, so even today scientists are looking for ways to store energy that is generated during daylight.

No. 105 Drs. J.J. and Desiree Hurtak may actually be standing over the spot of the Great Labyrinth in the area of the Hawara Pyramid of Al-Fayoum. They are standing facing East, the Canal is behind them and the Pyramid on the West side of the Pyramid and runs from the Nile west and north west towards Lake Moeris.



EASTERN VIEW OF THE PYRAMID OF HAWARA



DRS. HURTAK AT LAKE MOERIS, AN ANCIENT EGYPTIAN MAN-MADE SALT WATER LAKE

No. 106 Lake Moeris was much more than a simple man-made salt water lake named after the Egyptian King Meris. Some Egyptologists assign the Al-Fayoum region to the work of Sobek, possibly a name for the whole pyramid district as Sobek was the crocodile deity of this region. The ancient lake, now known by the name of Lake Qarun (also called Birket Qarun), was once 180 miles (289 km) in circumference and 300 feet (91 meters) deep.

The water of the lake does not come out of the ground, which continues to be excessively dry, but comes by means of an approximately thirteen-mile long canal that connects to the Nile River. No. 107, page 79 shows the canal that is famously called the “Bahr Yussef,” which means the “waterway of Joseph,” and is perhaps associated with Joseph in the Bible. The canal, shown on the next page, connects the River Nile with Fayyum (or Al-Fayoum) in Egypt. In ancient times it was called Mer-Wer, the “Great

Canal.” The canal still exists today and feeds water northwards into the Birket Qarun, which is parallel with the Nile.

In ancient times, the water current would move back and forth, so for six months it flowed into the lake from the Nile, and for another six months the water flowed from the lake to the Nile. According to modern day environmentalists, the salinity of Lake Qarun rose from 3.5 grams/liter in the 1890s to 26 grams/liter in 1950, and environmentalists predict (Dardir, 2000) that it will continue to become more saline because salt is leached from the local sands. The making of salt is a simple process, understood by the ancient Egyptians and used in mummification (e.g., natron). They derived their salt mainly from the dry lake beds which were plentiful enough to be added to fresh water for battery production.

We believe the ancient Egyptians understood the importance of salt (sodium chloride, NaCl) and fresh water and, therefore created Lake Moeris as an artificial salt water lake in Al-Fayoum. Consequently, salt in Egypt is abundant in the soil and the Aswan High Dam has caused widespread problems with salt contamination that naturally builds up in Nile Valley fields, much like it does in California’s Central Valley. The traditional annual Nile flooding removed the salt from the land caused by irrigation. So having salt water, even without contact with the Mediterranean Sea, is not an impossibility.

The Egyptians acquired salt in the shallow lagoons off the Mediterranean coast, but there were also salt deposits in the Western and Eastern Deserts. Pliny the Elder (23-79 CE), who lived around the time of Christ, reported the following:

King Ptolemaes discovered salt also in the vicinity of Pelusium, when he encamped there; a circumstance that induced other persons to seek and

*discover it in the scorched tracts that lie between Egypt and Arabia,
beneath the sand....*

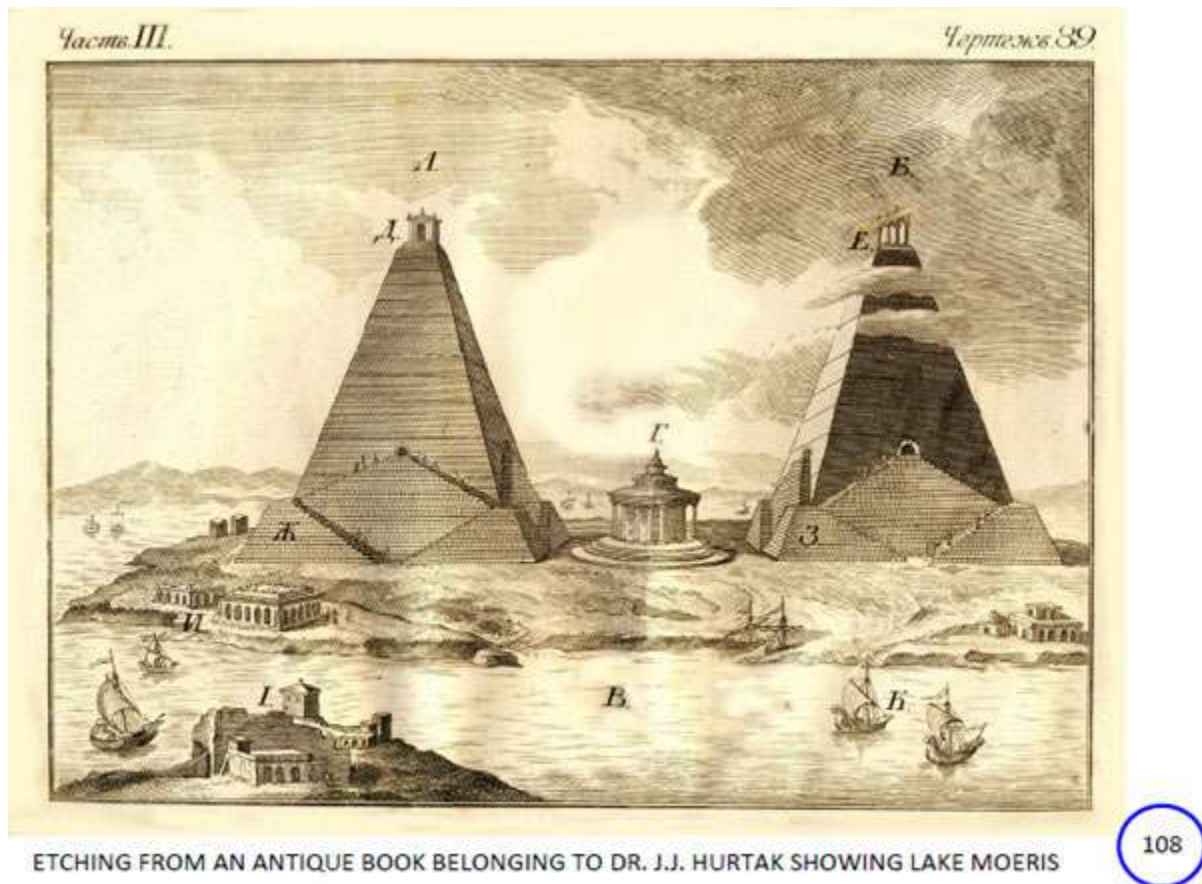
*On the shores of Egypt, salt is formed by the overflow of the sea upon the
land, already prepared for its reception, in my opinion, by the emanations
of the river Nilus [Nile]. It is made here, also, from the water of certain
wells, discharged into salt-pans.*

Pliny, Natural History, Book XXXI, chapter 39 - (eds. John Bostock, H.T.
Riley)

No. 107 is a photo of the Bahr Yusef canal that runs from the Nile to Lake
Qarum. Note the people (inside red circle) to get an appropriate sense of the
scale.



"BAHR YUSSEF" CANAL BETWEEN THE RIVER NILE AND LAKE MOERIS



No. 108 It is near the ancient city of Crocodilopolis, and in the middle of Lake Moeris, where there were two gigantic pyramids, one for the King and one for his wife, with something that looked like a “light house” positioned at the top. However, Herodotus claimed it was a huge figure of a man sitting on a throne. An ancient lighthouse was also found off the coast of Egypt in the Mediterranean Sea. The pyramids were reported to tower over 300 feet (91 meters) above the water and were ultimately submerged in the lake to the same depth.

This outstanding etching is from a rare Russian book that Drs. Hurtak acquired through their associates Yuli and Luba Zorov. It was brought over with them from Russia and represents an eighteenth century depiction of the legendary massive pyramids that were reported to be located in Lake Moeris near the ancient city of Crocodilopolis. However, there is no other

collaboration in modern times to confirm the suspected pyramids drawn here that served as “light houses” to boats in the middle of lake. However, the drawing is based on a one paragraph description by Herodotus in 492 BCE now recorded in The History by Herodotus where he states:

“In about the middle of the lake stand two pyramids that top the water, each one by fifty fathoms, and each is built as much again underwater; and on top of each there is a huge stone figure of a man sitting on a throne. So these pyramids are one hundred fathoms high, and these one hundred fathoms are the equivalent of a six-hundred-foot furlong, the fathom measuring six feet, or four cubits (the cubit being six spans)....

Moving back from Lake Moeris through the Yussef canal we find the Pyramid of Hawara. It has a mud brick façade, but most likely the major casing stones were removed over the centuries for other construction purposes. It is also reported to have had a labyrinth near one of the sides of the Pyramid that may have also been quarried since Roman times for building and the repair of structures to the north and south of its vital location. Consequently, very little if anything may be left for explorers except a ruined pyramid and some more recent Greco-Roman artifacts. Mummies from the Greco-Roman period have been found outside the pyramid itself. We know that even upon the original veneer of the Great Pyramid of Giza, there were casing stones with strange inscriptions that could have filled 10,000 pages of documentation that are now lost forever.

There are a handful of tunnels and chambers that have been uncovered thus far within the Hawara Pyramid, suggesting a deeper basement complex and substructure that may be connected either with corridors leading to the main burial chambers inside the pyramid or the Labyrinth near the base of the pyramid, on the East and South-East side. The ceiling passage leads to a second chamber opening to two passages: one leads to the burial chamber and the other into another blind passage. The burial chamber passage leads

to the East and the blind passage runs directly north in the direction of Giza. Petrie thought the burial chamber passage was just another presumably blind passage and had personal difficulty exploring the pyramid precisely because it was filled with mud and water.

According to Petrie (1890), the eastern burial passageway once made use of a wooden door that opened and closed a passage to the east. After several more twists and turns, quartzite blocking slabs, wooden doorways, and another ceiling entrance, one finally arrives at the point of the so-called burial chamber, slightly west of the pyramid's center.

Petrie (1890, pp. 7-8) tells us:

Jumping down, I found the passage was blocked; but there was a hole under the stone I had been standing on. Into this I squeezed, sloping head downwards, on the mud which partly filled it, and managed to see that there was a chamber beneath with something in it, and a deal of water....Under the stone I got into the S.E. chamber, ...the way was worst of all here, as the ground was full of sharp crystals of sulfate of lime, and the wall lined with more crystals which cut like a knife.

Petrie reported finding human bone fragments inside the so-called coffins, but there is no way to confirm this. During his work in the early twentieth century, Petrie also found in the area of the antechamber various objects including a wooden coffin that bore the name of a princess Neferu-ptah—important for understanding earlier Egyptian theology and cosmology.

The so-called burial vault within the Hawara Pyramid of Amenemhet III (ca. 1842-1797 BCE) was made of quartzite and the room was, according to Petrie (1890) “covered with blocks, chips, and earth, which had fallen in;

but the water was too deep to reach anything by the hand, and too salt and acrid to put eyes or nose beneath it.”



ACCESS TO UNDERGROUND WATER IN THE HAWARA PYRAMID

109

No. 109 Most impressive is the underground water that seeps in from the nearby Yussef canal, which is directly next to the pyramid. The pyramidal entrance, west of center on the south side, is a stairway corridor that slopes down to a level deeper than the burial chamber. Drs. Hurtak walked

carefully down this corridor until the passage disappeared into the water. A stone thrown into the entrance corridor during one of our expeditions gave an immediate splash. The soda can is floating in water (red circle).

At the bottom of the stairway there is a small chamber from which a short passage leads to a blind passage or dead end. Instead, the real route to the burial chamber continues on its own spiral labyrinth through a short passage that is hidden in the ceiling.

Another intriguing part of the Hawara inner chamber is the quartzite “saddle” ceiling, which was also precisely made of limestone and was designed to be resilient so as not to buckle under pressure. The builders, by mathematical calculations, also knew how to make the full weight of the pyramid not rest directly upon it. The ceiling inlet extended around the sides of the vault to rest on a ledge cut at the sides of the bedrock. A row of triangular limestone blocks was evenly placed on top of the quartzite roof. Block upon block enclosures were made like a series of overlapping Chinese boxes, which were then covered with a second roof of high gabled limestone beams set in pairs that were balanced against each other.

The Hawara Pyramid, measuring 334 feet (101 meters) wide and 190 feet (58 meter) high, was the largest of the Middle Kingdom pyramid enclosures. As with the antecedent Djoser structure, the pyramid was aligned with Giza to the North while the entrance is on the far south side. The Great Labyrinth was also said to be on the east side (or south and east side), as the exact location is still unknown. Usually, there is an open causeway for the priest-scientists, who approached the complex from the East. On the eastern side, extensive artifacts have been found, but they are from the Greco-Roman period. This unusual labyrinth and pyramid was a departure from Amenemhet III’s earlier pyramid structure at Dahshur (now called the “Black Pyramid”), as Hawara brought together new and different elements into a unifying structure.

Herodotus, as well as several other Greek and Roman historians, remarked on the Great Labyrinth that was thought to be located at the base of the Hawara Pyramid. Specifically, Herodotus (484-430 BCE), in Book II of his Histories, clearly describes a “labyrinth” in Egypt, “near the place called the City of Crocodiles” and near Lake Moeris:

Moreover, they decided to preserve the memory of their names by a common memorial, and so they made a labyrinth a little way beyond Lake Moeris and near the place called the City of Crocodiles. I have seen it myself, and indeed words cannot describe it; if one were to collect the walls and evidence of other efforts of the Greeks, the sum would not amount to the labor and cost of this labyrinth. And yet the temple at Ephesus and the one on Samos are noteworthy.

Though the pyramids beggar description and each one of them is a match for many great monuments built by Greeks, this maze surpasses even the pyramids. It has twelve roofed courts with doors facing each other: six face north and six south, in two continuous lines, all within one outer wall. There are also double sets of chambers, three thousand altogether, fifteen hundred above and the same number underground. We ourselves viewed those that are above ground, and speak of what we have seen, but we learned through conversation about the underground chambers; the Egyptian caretakers would by no means show them, as they were, they said, the burial vaults of the Kings who first built this labyrinth, and of the sacred crocodiles. Thus we can only speak from hearsay of the lower chambers; the upper we saw for ourselves, and they are creations greater than human. The exits of the chambers and the many passages hither and thither through the courts were an unending marvel to us as we passed from court to apartment and from apartment to colonnade, from colonnades again to more chambers and then into yet more courts.

*Over all this is a roof, made of stone like the walls, and the walls are covered with cut figures, and every court is set around with pillars of white stone very precisely fitted together. Near the corner where the labyrinth ends stands a pyramid two hundred and forty feet high, in which great figures are cut. A passage to this has been made underground.**

Herodotus states that the size of the Great Labyrinth (No. 110, page 86) would be somewhere on the order of 1,000 feet (300 meters) long by 800 feet (245 meters) wide—about three football fields long and two and half wide. Strabo, the Greek historian and geographer (64 BCE to 20 CE) called it ‘a palace composed of as many smaller palaces as were formerly districts.’

Specifically, the famous Greek historian Strabo, bore witness to the awesome structure of the labyrinth in his Geography (Book 17, Chapter I, 37):

*In addition to the things mentioned, this Nome [district] has the Labyrinth. Near the first entrance to the canal...one comes to a flat, trapezium-shaped place, which has a village, and also a great palace composed of many palaces—as many in number as there were Nomes in earlier times; for this is the number of courts, surrounded by colonnades, continuous with one another, all in a single row and along one wall, the structure being as it were a long wall with the courts in front of it; and the roads leading into them are exactly opposite the wall. In front of the entrances are crypts, as it were, which are long and numerous and have winding passages communicating with one another, so that no stranger can find his way either into any court or out of it without a guide.***

All the Greek and Roman writers and historians wrote of multiple courts, but disagree on the number. If we wanted to reconstruct the Great Labyrinth

from No. 110, it reveals a vast interconnected mazelike geometry of some three thousand units each interconnected with the adjoining rooms. Herodotus mentioned lower rooms or crypts devoted to the sacred crocodile Sobek of the waters and we agree that 'water' plays an important part in the use of the Labyrinth.

The Roman writer, Pliny the Elder (23-79 CE) wrote,

There is still in Egypt, in the Nome of Heracleopolites, a labyrinth, which was the first constructed, 3,600 years ago, they say, by King Petesuchis Tithöes: although, according to Herodotus, the entire work was the production of no less than twelve Kings, the last of whom was Psammetichus. As to the purpose for which it was built, there are various opinions: Demoteles says that it was the palace of King Moteris, and Lyceas that it was the tomb of Mæris, while many others assert that it was a building consecrated to the Sun, an opinion which mostly prevails.

(Natural History Book 36, Chapter 19).

*Reference: Herodotus, (1920) The Histories (English) Edition, A.D. Godley, Cambridge, Harvard University Press

**Reference: Strabo, (1924) The Geography of Strabo, ed. H.L. Jones, Cambridge, Mass.: Harvard University Press; London: William Heinemann, Ltd.

It has been reported by ancient historians that in the fifteenth year of the reign of King Amenemhet III (Twelfth Dynasty, ca. 1807-1797 BC), the King returned to the historic site of his grandfather's pyramid near the vast fertile grounds that marked the entrance to the Al-Fayoum where he built an amazing pyramidal complex connected with a vast underground labyrinth.

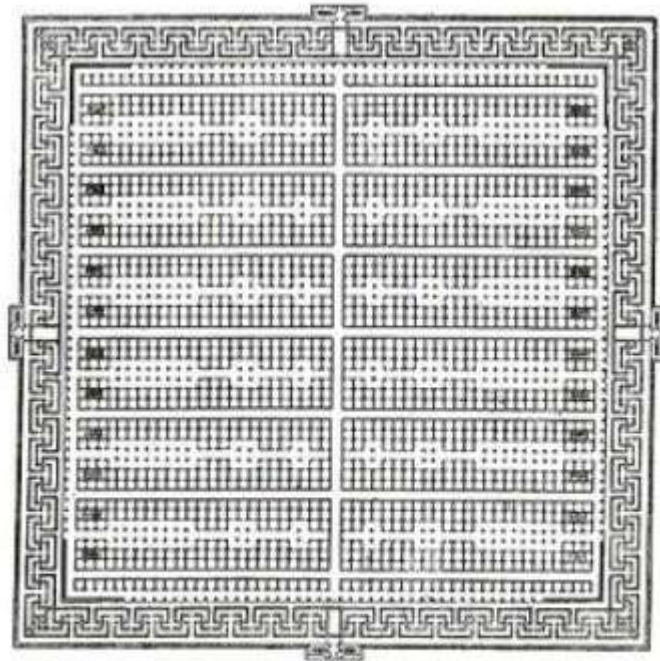
If we take the date of this writing by Pliny the Elder to be just after the time of Christ, we will see that the labyrinth can be dated to 3,600 BC, which is 1,600 years older than King Amenemhet III. This makes the labyrinth's construction before the presumed time of the building of the Hawara Pyramid—in fact, possibly before the beginning dynasties of Egypt. Maybe it is from the golden age of the gods?

For all this amazing description, the great Labyrinth has been lost. What are we to make of it? We are suggesting that the ancient Egyptians had a huge electrical power supply that may explain many of the mysteries of their outstanding accomplishments. The upper floor could have been a place to receive the Earthmilk, energized water that was being made beneath the floor and used also as an energy technology. Today, “energized water” makes many claims of improved health.

The German investigator, Richard Lepsius, explored the Hawara Pyramid in the mid-1840s. Painstakingly, he mapped walls that he thought belonged to the large mortuary temple south of the pyramid, he believed would be the site of the legendary Great Labyrinth. Decades later the famous Sir Flinders Petrie also explored the same Pyramid at Hawara, reaching the burial chamber after only two seasons of great difficulty, working within the passageways and searching also outside the walls. The remains of his excavations outside the Hawara Pyramid, in his search for the Labyrinth can still be seen today.

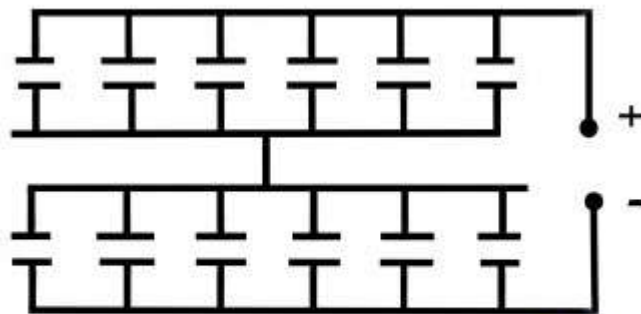
Rock inscriptions in the Wadi Hammamat speak of statues that were quarried for a building that could be the Labyrinth, but named 'Amenemhnet-ankh' or 'One Who Always and Forever Lives in the House of the Fayumi'. Others relate the term to the theme of 'Amenemhet Lives' and to the great work of the ruler himself, who understood the perfect balance of energy between heaven and earth that takes place through the flow of life. If Earthmilk is true, one would not, perhaps, live forever, but for a very long time. This does not deny the importance of the afterlife in Egyptian theology, but adds a practical side to their accomplishments in this life as well.

These huge underground chambers anywhere near the Nile River could readily be filled with both salt and fresh water, and if a copper object was placed at one end, and an iron object on the other, the currents would electrically charge the structure like a giant battery, giving it the ability to generate direct current electricity. In light of new technology about salt water and fresh water coming together under the right conditions to create electricity, Dr. Yi Cui from Stanford University confirmed that salt water can be used in batteries and any site where fresh water enters the sea, such as at a river's mouth, estuaries or deltas, could potentially become a site for a power plant to create such a battery. This technology has recently been expanded into new devices, such as the attempted land-based Salt Water Battery that was to be an energy storage device designed by Dr. Jay Whitacre, originally with Carnegie Mellon University. Taeyoung Kim and Chris Gorski are also, theoretically, designing salt water energy production in natural areas like estuaries. In 2014 a revolutionary car was introduced at the Geneva Motor Show that is powered by salt water, which passes through a membrane. This technology has been certified for use on European roads.



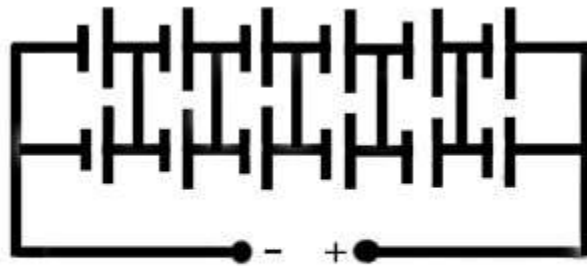
SO-CALLED CATACOMBS IN THE
LOWER LEVEL OF THE GREAT LABRYINTH

110



ONE CONFIGURATION OF A
WATER OR EARTH BATTERY

111



ANOTHER CONFIGURATION OF
A WATER OR EARTH BATTERY

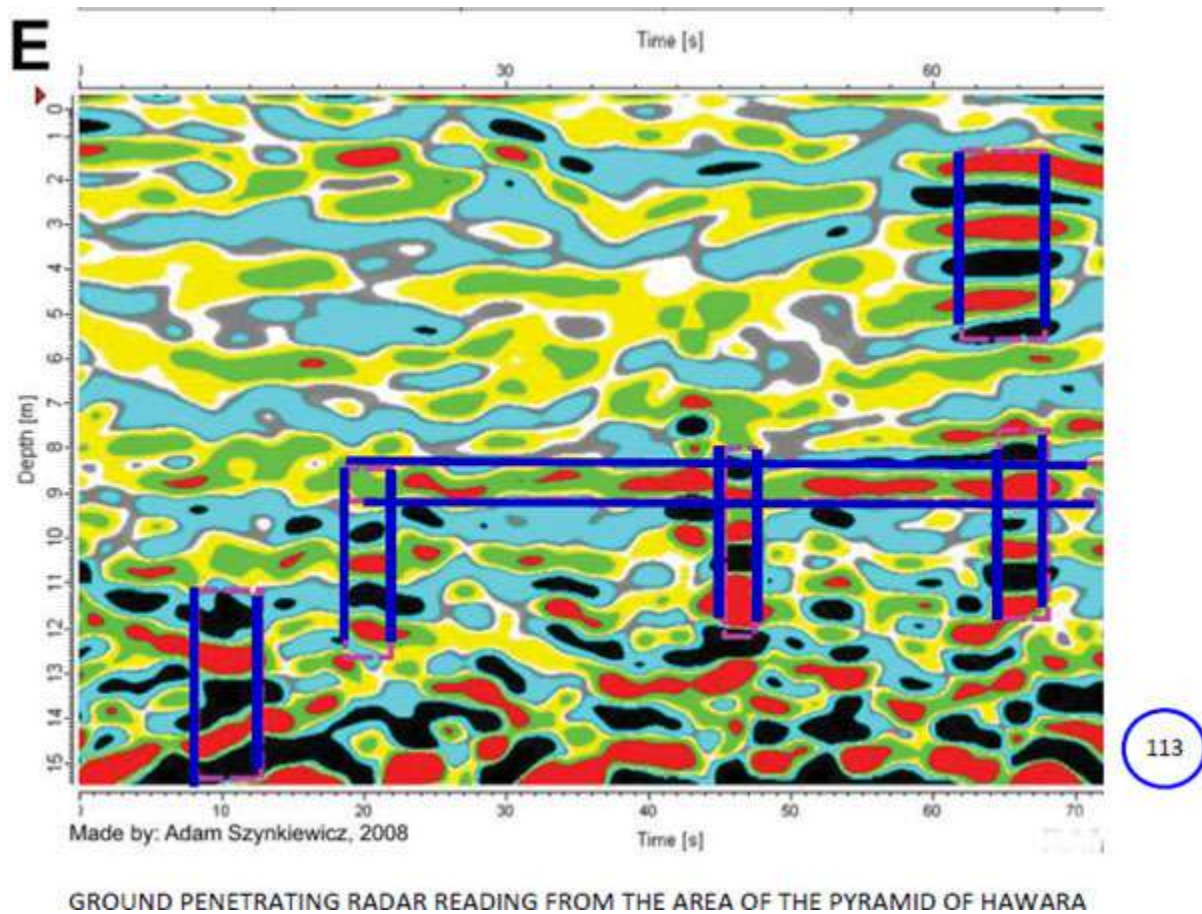
112

No. 110 Historians and Egyptologists claim that a 3,000-room, three-level palace was built for a pharaoh next to the Pyramid of Hawara in the vicinity of the Yussef canal in Al-Fayoum near Lake Moeris (see elaborate floor plan). According to archeologists, this is an illustration of a great missing labyrinth, which was said to be the first of its kind and only secondarily reconstructed by the Greeks. Brown discovered this illustration during his research and realized that what is called a “labyrinth” could also be used as a salt water earth battery. Note the similarity to the compartments seen in one of the battery configurations also noted in No. 121 on page 94 of a modern hydrogen fuel cell, especially when stacked. If it is an ancient depiction of the Labyrinth, then most of this three-level structure was simply compartments with openings that connect one to another for energy production and storage.

Nos. 111 and 112 show various configurations for a water or earth battery that could also work with salt. Penn State researchers have created a new hybrid technology that produces unprecedented amounts of electrical power where seawater and freshwater combine at the coast. Other scientists are working with the same ideas. We believe that the ancient Egyptians built this 3000-cell, salt water “Battery” Chamber as part of a vast network of electrical charging and storage systems. According to archeologists, like Petrie and others, its location next to the present day Hawara Pyramid area was simultaneously constructed along side the Bahr Yussef (or Joseph) canal, which even today brings water from the Nile.

Our present European counterparts, with whom Drs. Hurtak are working directly, are Andrzej Wojcikiewicz and Ground Penetrating Radar specialist Dr. Adam Szynekiewicz, who are looking for ancient artifacts, especially the Great Labyrinth. They are part of the Polish team who possess some of the most recent official permits to investigate the site. They believe there is much more to be uncovered and are simply waiting to continue their research. Past investigations by Egyptian archeologists uncovered many Greco-Roman artifacts, including mummies, intact ceramic jars, and oil lamps, as well as a gold facemask. The artifacts were decorated figures, with some facings showing bright colors well intact. Egyptologists estimated that the objects close to the surface came from the Third Intermediate Period of Egyptian history, about 1,000-500 BCE.

No. 113 The research of the Polish team included Ground Penetrating Radar (GPR), also called “georadar,” or “geological radar,” and other electronic equipment for testing geophysical properties underground. These instruments function on the basis of calculating delays of electromagnetic, high-frequency impulses emitted by the transmitter antenna (Tx), and are bounced on different underground lithological surfaces and then gathered by the receiving antenna (Rx). A central unit calculates the delay of the returning electromagnetic wave (impulse) to determine the underground structures. The image below shows that for about sixty seconds, when radar penetrates between ten to fifteen meters, (30-50 feet) the deeper sediment shows a more intricate pattern, indicating a possible structure at that depth. (Note the highlighted blue horizontal and vertical lines are outlining a possible structure rather than a natural formation.)



An observer in the field monitors these impulses in the form of a radargram/radiogram (waves that compose a time picture as a line serving as a vertical cross-section of lithological changes in the ground). Pictures obtained can be compared to different models from other research or with the model picture of other structures and with data received from companion drilling or from excavation.

A different multi-frequency antenna (from 10 MHz to 20 GHz) can be used, depending on the predicted task and the depth of the area to be monitored. The lower the frequency of the antenna, the deeper the profiles that can be probed, but this also lessens the precise result of the information of the monitored sites. With the probes, the most intriguing subsurface possibilities are targeted. The goal is to discover anomalies, possible corridors constructed in the past, and then excavate to confirm the data.

The results of the scientific research of the team in Hawara to date have shown:

- * outlines of chambers next to the Hawara Pyramid that could be natural or man-made;

- * water exists under the Pyramid and currently the flow of ground water to the chambers that may continue to flow out of the Pyramid towards the north-eastern and eastern sides; and

- * the Yussef canal (Bahr Yussef) seems to control the level of ground water in the region.

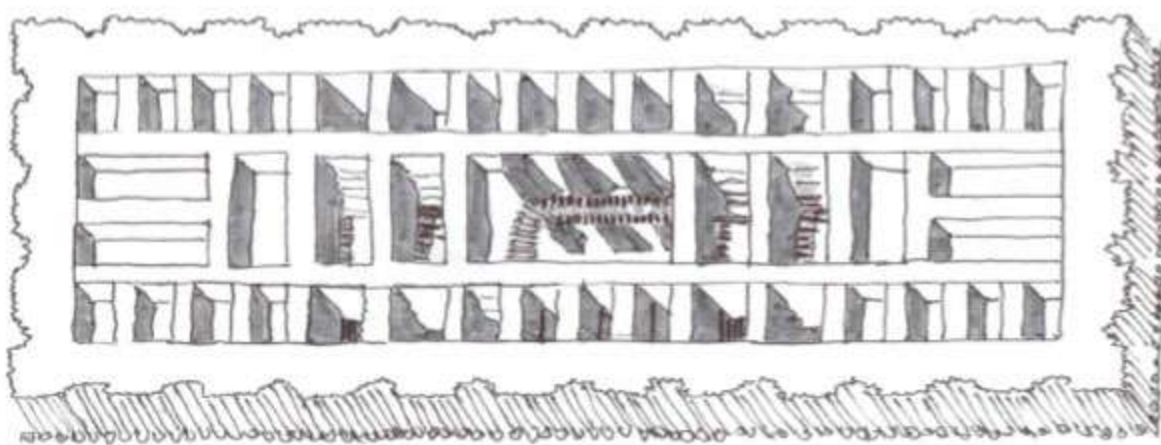
The anomalies discovered by ground penetrating radar (GPR) were marked on sketches and maps of the pyramid surroundings. The most interesting anomalies are located on the northern side of the mud pyramid and in two regions on the eastern side. There are also two interesting anomalies on the southern side of the pyramid in Hawara. All the anomalies confirm a vast intriguing underground area, as well as ground water in the basement complex of the pyramid. To date, in the areas marked by anomalies, excavations have not been done to confirm or deny the findings. Further GPR exploration and excavations are planned for the future.

Should the Great Labyrinth ever be uncovered (if indeed it still exists), it would be like finding a 3,000-cell battery that could conceivably continually generate 3,000 volts of direct current. Very much like Nos. 114-

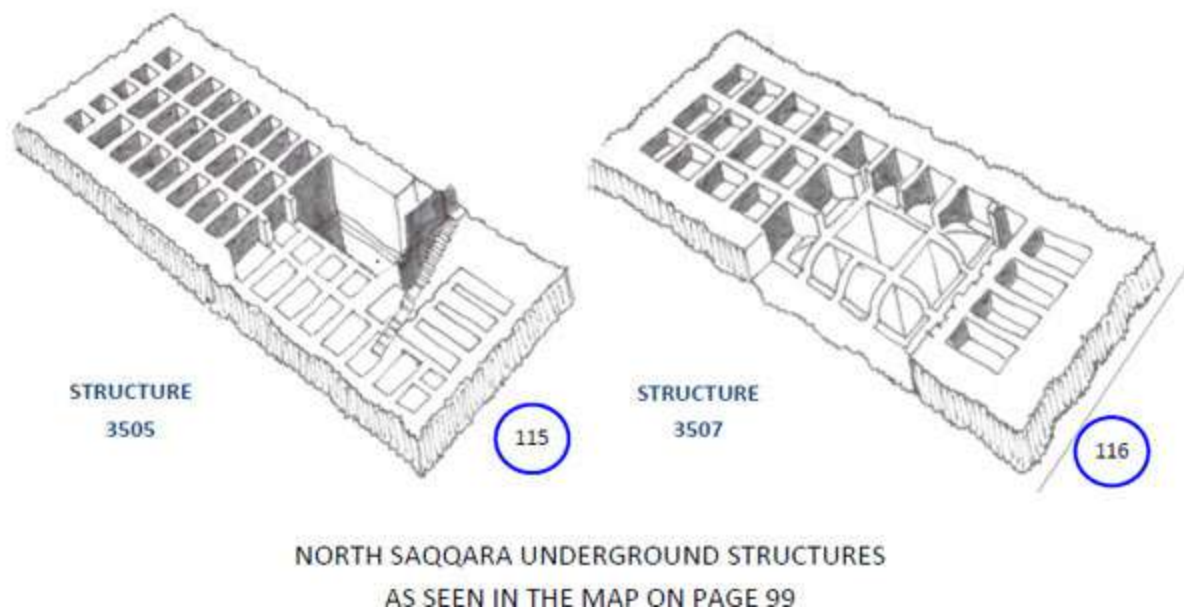
116, the Labyrinth also shows niches and shared compartments that resemble battery configurations.

For any of these constructions to function as a battery, one would only need water, salt, a separator and electrodes made of some sort of metal.

Unfortunately, any metal objects would have been removed long ago because of their value. The metal could have existed in any shape or form; for example, bronze or copper statues could act as electrodes, huge heavy metal gates could act as electrodes, as could any large metal object. Salt, from various sources, would have been present all over Egypt and could have easily been mixed with fresh water from the Nile.



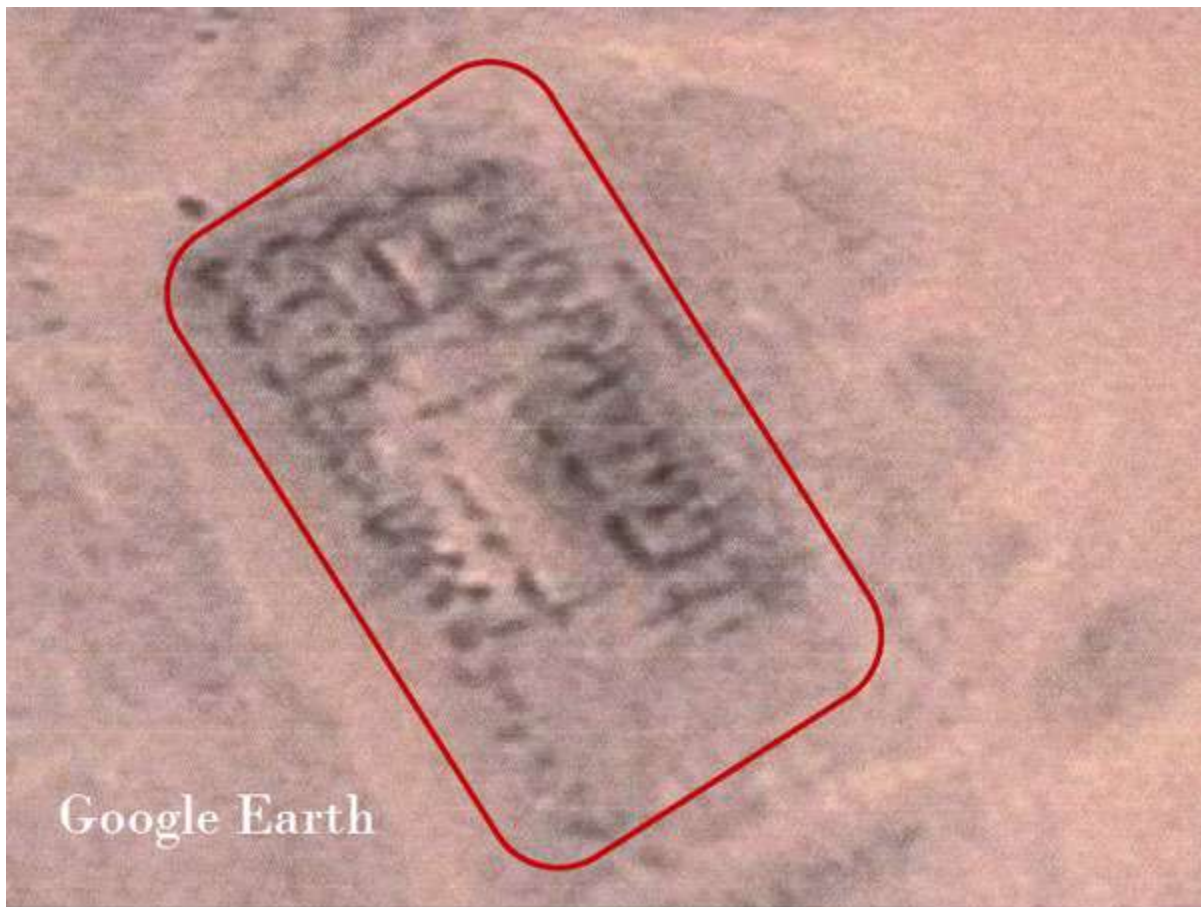
EXAMPLE OF LARGE UNDERGROUND STRUCTURE



No. 114 Ancient structures have been found in Egypt that are not utilitarian or easily explained because there are no doors or windows.

No. 115 and No. 116 show drawings of structures 3505 and 3507, as seen in the map of Saqqara on page 99. We see elaborate structures in various configurations in the north of Saqqara that are unique in that they have no openings or formal entrances.

The Great Labyrinth may be the largest of its kind, but note it is not altogether unique. There are other small underground compartmented structures built over five thousand years ago all along the banks of the Nile River, as we see in the map of the area of Saqqara on page 99, No. 130. Note also that there are no doorways and thus no easy access to any of these chambers. There would be no way for people to get in or out. This raises many questions, such as, do these chambers create an electrical configuration whereby different types of water and energy can be produced or stored?



GOOGLE EARTH IMAGE OF OUTLINE OF UNDERGROUND STRUCTURE

117

No. 117 As seen from the perspective of a satellite image from Google Earth/Google Eye, this gives an outline of structures in Egypt that show evenly distributed patterns and components that are beneath sand. This looks more like a computer chip, or a mold, where production processes could be created such as those seen in battery configurations.

The multi-compartmental structures have been described as tombs or palaces for pharaohs. If they were tombs, why so many different inaccessible compartments? The idea that they were palaces for the pharaohs is impractical since they have no doors or windows and are built

below ground with no real functional openings for humans. What would be the function of such a high concentration of small compartments?

Many of these underground structures are hundreds of feet in length and hundreds of feet in width. They are located on the banks of the Nile, therefore, when these structures were filled with salt water from the Mediterranean Sea (as shown on pages 98 and 99) these could become giant earth batteries with a complex of electrodes. This would have generated a constant flow of electricity on a grand scale.

Anyone can make a simple battery using aluminum foil instead of zinc and pennies for the copper and alternate them with a small piece of thin cardboard soaked in either vinegar or salt water. Stack about ten of each alternated with the aluminum foil, cardboard, and a penny, and repeat. Make a single stack and put a voltage meter touching one end to the top of the pile and another to the bottom and you have “free” energy! It doesn’t take a rocket scientist.

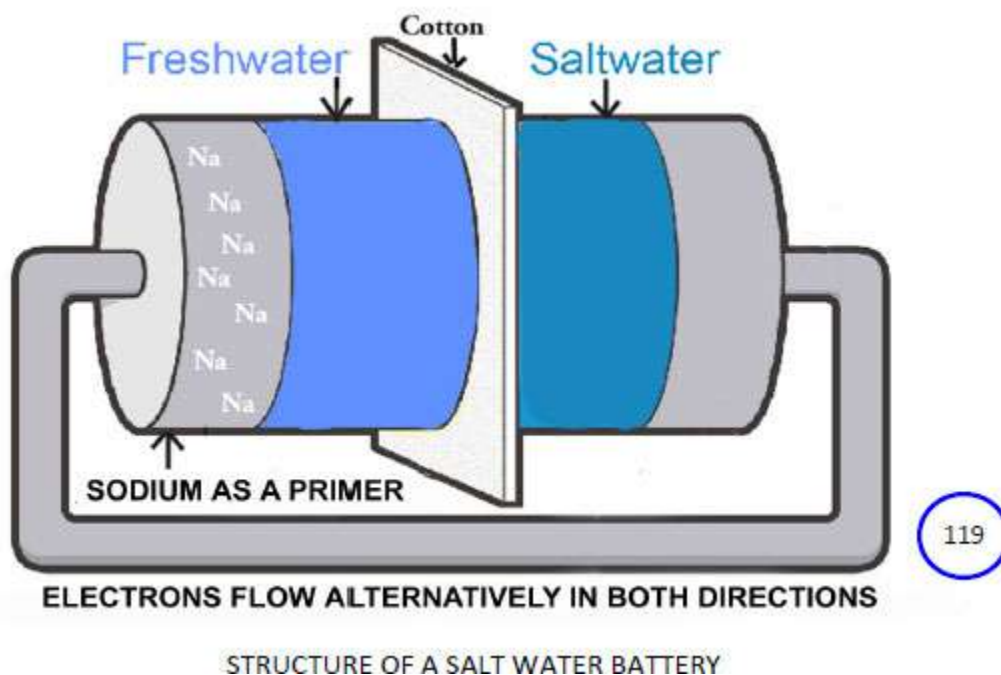
Some fruits, lemons for example, and vegetables that are high in acid can be used because the acid oxidizes the metals. One of the first batteries in modern history was the Volta Battery, named after Alessandro Volta (around the year 1799, from which we get the word “volt”). He created the first recorded electrochemical cell. He used zinc and copper for the metals and tried different electrolytes, including salt water which did produce energy.

No. 118 is an example of a simple earth battery that uses soil as the conductor. Because of its size it can only generate a very small amount of electricity. Large batteries generate greater amounts of electricity. Numerous experiments in battery research are taking place today as we move away from fossil fuels. In order to implement some really serious free non-polluting and sustainable energy, we need to look back in history to

better understand the basics of the battery, which can be defined as a container of one or more cells to convert chemical energy to electrical energy. As the electrons travel from one kind of chemical to another they generate currents of energy. Batteries generally have an anode (negatively-charged) and a cathode (positively-charged) made of various metals and an electrolyte that controls the flow and often blocks the passage of the electrons between the anode and the cathode.



SIMPLE EARTH BATTERY



No. 119 A salt (NaCl) water battery is not an ingenious invention. In fact, many science students have made them. It can be as simple as placing iron in saltwater and using the oxygen from the air, or any other source such as hydrogen peroxide or vinegar. The device has electrodes that specifically react with some of the salt ions that are normally found in sea water. For example, one can use as an electrode, manganese dioxide, which can react with sodium ions in the water to form $\text{Na}^2\text{Mn}^5\text{O}^{10}$. Basically, when salt water flows over the electrodes, they capture the sodium chloride (common salt) ions producing a charge. The ancient Egyptians also used vinegar, which can also be added to the batteries.

With one cup of salt water and some metals you can light a small light bulb. Imagine what the ancient Egyptians might have done with a whole building of salt water, the Nile River, and some metals. A savvy science student will tell you the materials needed to create a salt water battery are cheap, environmentally benign, and have a good energy density.

Ehow.com* gives a simple way to light a light bulb with salt water. Their basic instructions are to mix seven ounces of salt to one quart of water in a two-quart pitcher. Get two simple electrodes, one can be of magnesium and the other they recommend is steel wool. Hook the electrodes up to a simple light bulb base (like those used in science experiments). Stir the solution again, and put it into a ceramic cup filled to the brim, put the other part of each electrode at opposite ends of the ceramic cup and see what happens.

The two electrodes in the device are sequestering the ions that form when common salt dissolves in water. If you replace the salt water with freshwater, the cycle can be reversed, the salt allows electrons to flow between the two electrodes, creating a usable current as modeled in No. 119.

Basically it is a movement back and forth from charge to discharge that makes the system function. A short-lived start-up company called Aquion Energy, which has been revived and is now functioning in China, did something similar in their application with a land-based closed system salt water battery where cotton, something common in Egypt, was used as the separator between fresh and salt water—it was simple and it worked!

*Ehow: www.ehow.com/how_4911736_make-saltwater-battery.html.)

La Mantia, et. al. (2011) performed experiments using electrodes of manganese dioxide and silver with the consideration of placing the apparatus directly into flowing water, such as a river or a flowing canal. Although they commented that there is not a huge amount of energy available per device, they nevertheless calculated that a water flow of forty cubic meters a second could generate up to 100 megawatts of energy. Dr. La Mantia from Ruhr University, Bochum, Germany, along with his colleagues, which include Stanford University's Dr. Yi Cui, and Dr. Bruce

Logan from Penn State University, together had developed a device they call a “mixing entropy battery” that can extract energy from the salinity difference between seawater and river water and store it as useful electrochemical energy.

According to La Mantia: “Solar energy drives this cycle, creating a significant salinity difference between seawater and freshwater. The entropic energy created by the difference in water salinities is normally dissipated when river water flows into the sea. This reduction in free energy due to the mixing is estimated at 2.2 kJ of free energy per liter of freshwater” (La Mantia, et.al., 2011).

Dr. La Mantia’s team used two different electrodes: an anionic electrode, which interacts with Cl^- ions selectively, and a cationic electrode that interacts with Na^+ ions selectively. The battery is created using a series of processes that moves from fresh water to salt water. This takes place either in a container, in a river, or estuary and works as follows:

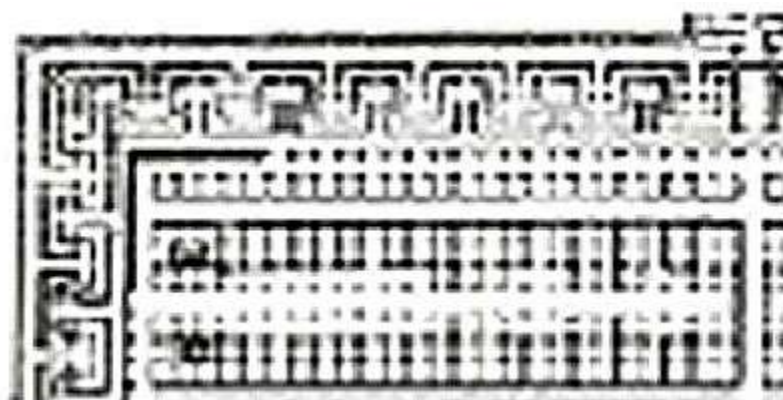
- 1) First a charge is started in freshwater where the electrodes are initially submerged (a low ionic strength solution). In this dilute solution, the battery is charged by removing the Na^+ and Cl^- ions from the respective electrodes so it establishes a “discharged state.”

- 2) On the freshwater side the battery is, thus, primed with Na^+ (sodium ions) which reacts with the electrode. La Mantia, et. al (2011) tells us: “The dilute electrolyte is then exchanged for a concentrated solution (seawater), which is accompanied by an increase in the potential difference between the electrodes.”

3) The next phase changes the higher potential difference where the battery is discharged as the anions and cations are reincorporated into their respective electrodes. This is the true production of energy by the incorporation of the ions; the energy gain is due to the fact that the same amount of charge is released in step 3 at a higher voltage than consumed in step 1.

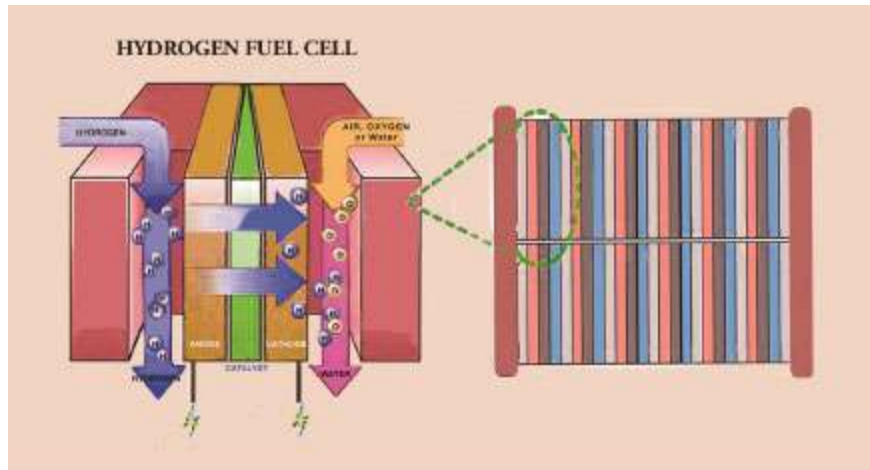
4) Finally there is another exchange resulting in a decrease in potential difference between the electrodes, with no energy produced.

Chris Gorski and Taeyoung Kim from Pennsylvania State University are further pursuing another concept of the outdoor flow cell to be placed in estuaries. Currently it is only a prototype, but represents a new approach for converting energy from salinity differences to electrical power. This is the true production of energy power density ($411 \pm 14 \text{ mW m}^{-2}$), exposing copper to various concentrations of NaCl.



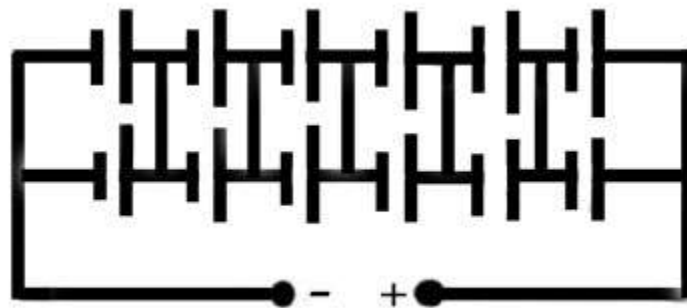
120

ENLARGMENT OF DIAGRAM No. 110—UPPER LEFT CORNER



121

ONE CONFIGURATION OF A HYDROGEN FUEL CELL



122

CONFIGURATION OF A BATTERY

Nos. 120 shows that the palace Labyrinth may have been more akin to the illustration of a stacked “fuel cell,” as we see in contemporary hydrogen fuel cells currently used by Japanese auto makers.

No. 121 In cars, each of the cells provide about 1 volt, so a 3,000 cell stack would be extensive using the simple processing of hydrogen gas — all of which is becoming common today. The main difference between a fuel cell and a battery is that the source of the energy in a fuel cell flows into the system, where a battery stores it. A fuel cell therefore does not need recharging and the electrodes are not consumed. As long as the gas or chemical substance is present it can continue to produce energy.

No. 122 further shows in a simple battery configuration, how the fuel cell also “converts” the chemical or gas energy instead of combusting it, as would occur in a generator. The result is more clean and oftentimes more efficient energy production.

So this technology is proving to be feasible. Sunlight can also be part of the catalyst, which Egypt has in abundance. The ancient Egyptians had sophisticated metallurgy, sufficient water, and plenty of salt. Battery technology was demonstrated in ancient times as we have seen in the famous “Bagdad Battery” (No. 136, page 103). One needs to simply have an open mind to consider that the ancient Egyptians, who made such grand constructions as the Great Pyramid, could also have used simple battery technology. That does not mean that every household in Egypt had electric lights; it simply means that technology was available that could be used for special purposes, such as the building of tombs or lighting of the inner walls of certain sanctuaries, or for elaborate and detailed paintings—and, perhaps as Earthmilk for health.

The fuller structure and substructure of the Great Labyrinth, according to Herodotus, shows a mastery of symmetry and patterns of units arranged in perfect mathematical ordering for some kind of gigantic energy source or storage system that looks like a giant electronic computer chip. Indeed, if we look at No. 110, page 86, it resembles a computer chip design that we would find in Silicon Valley, California, and not a labyrinth in the sense of nested passages and blind corridors.

Although the Great Labyrinth has not been found, other Greco-Roman artifacts numbering in the hundreds have been recovered by scholars. The Greco-Roman artifacts represent the period of artists who had their own style but also copied the statues that stood in the chapels and courts, as well as other deities like Hathor and other Egyptian goddess figures associated

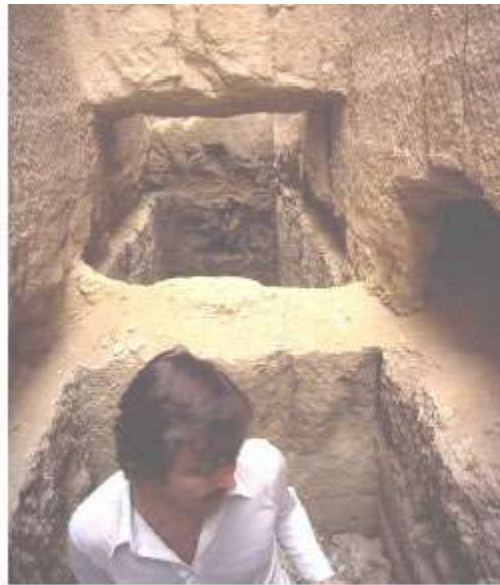
with training the initiated soul to higher states of wisdom through symbols and elaborate architectural expressions.

The idea that water from the Nile circulated through the pyramids seems to fit easily with the Great Pyramid and the extensive area of honeycombed shafts and wells that surround the area. Other pyramid complexes provide the same results from the mineral analysis of the inner walls. For example, Saqqara, which is home to several pyramid complexes, and the Hawara site, all had similar shafts and cavities that were cut into solid bedrock. These shafts and cavities were also present in and around the Great Pyramid. Brown and his team, as early as 1978, examined many samples from different spots and photographed the exact locations where the samples were examined.

Through proper chemical analysis, old mineral deposits revealed their history. Before Brown left for Egypt in 1978, he was already aware, from several different authors, of the large encrustations of sodium chloride, or plain salt, in passageways inside the Great Pyramid, that seemed odd. Where did the deposits come from and how did they accumulate?

Since physical evidence is of top priority everything has to be properly documented. Prior to traveling to Egypt, Gus Patzner, a mineralogist on Brown's 1978 team, provided a list of all the materials needed to examine and analyze the stone walls and soils while in Egypt. During the 1978 journey, they set out to test the data. Brown established a homemade laboratory in his hotel suite, much to the surprise of the housekeeping staff at the Mena House. The lab was set up just off the patio for ventilation purposes. Housekeeping apparently became used to the idea as no one complained or asked them to remove the setup.

All in all, they examined about one hundred samples of encrustations of mineral deposits from various locations inside the pyramids and their various chambers, passages, and causeways, and from old Nile locations and various surrounding pyramids. Their analysis and conclusion was that water from the Nile had coursed through the pyramids in earlier times and salt evidence was also present throughout. Salt is common throughout Egypt probably because at a prehistoric time in history the land was covered by an ancient sea.



123

EXAMINING INTERSECTING CHANNELS
OUTSIDE AND NEAR THE GREAT PYRAMID



124

AUTHOR INVESTIGATING SAMPLES
INSIDE PYRAMID OF UNAS

No. 123 Brown was always amazed by how strangely the underground channels were constructed as can be seen in the photograph. He crawled into intersecting channels to collect mineral samples. The channels went in all directions, including up and down. There were only a few places where a person could actually stand. It was obvious that these channels were never designed for people to navigate but were created for a different purpose altogether. A great deal of physical labor was required in the distant past to create this elaborate underground system of channels that were carved into solid bedrock.

No. 124 Under the watchful eye of an Egyptian guard, Brown examines mineral samples near the floor inside the pyramid of Unas in Saqqara, about twenty miles south of the Giza Plateau.

No. 125 James Brown and his guide, Hefnawi, the Champion, examining mineral deposits in 1978. Hefnawi was fascinated with what the team was

doing and wanted to help with the mission. Brown and his team spent ten wonderful days together.

No. 126 Gus Patzner analyzing samples of soil and stone after the 1978 research trip.



125

EXAMINING SAMPLES



126

GUS PATZNER ANALYZING SAMPLES



EXAMINING SAMPLES AT THE SERAPEUM



SAMPLES EXAMINED OUTSIDE
NEAR THE PYRAMIDS AT SAQQARA

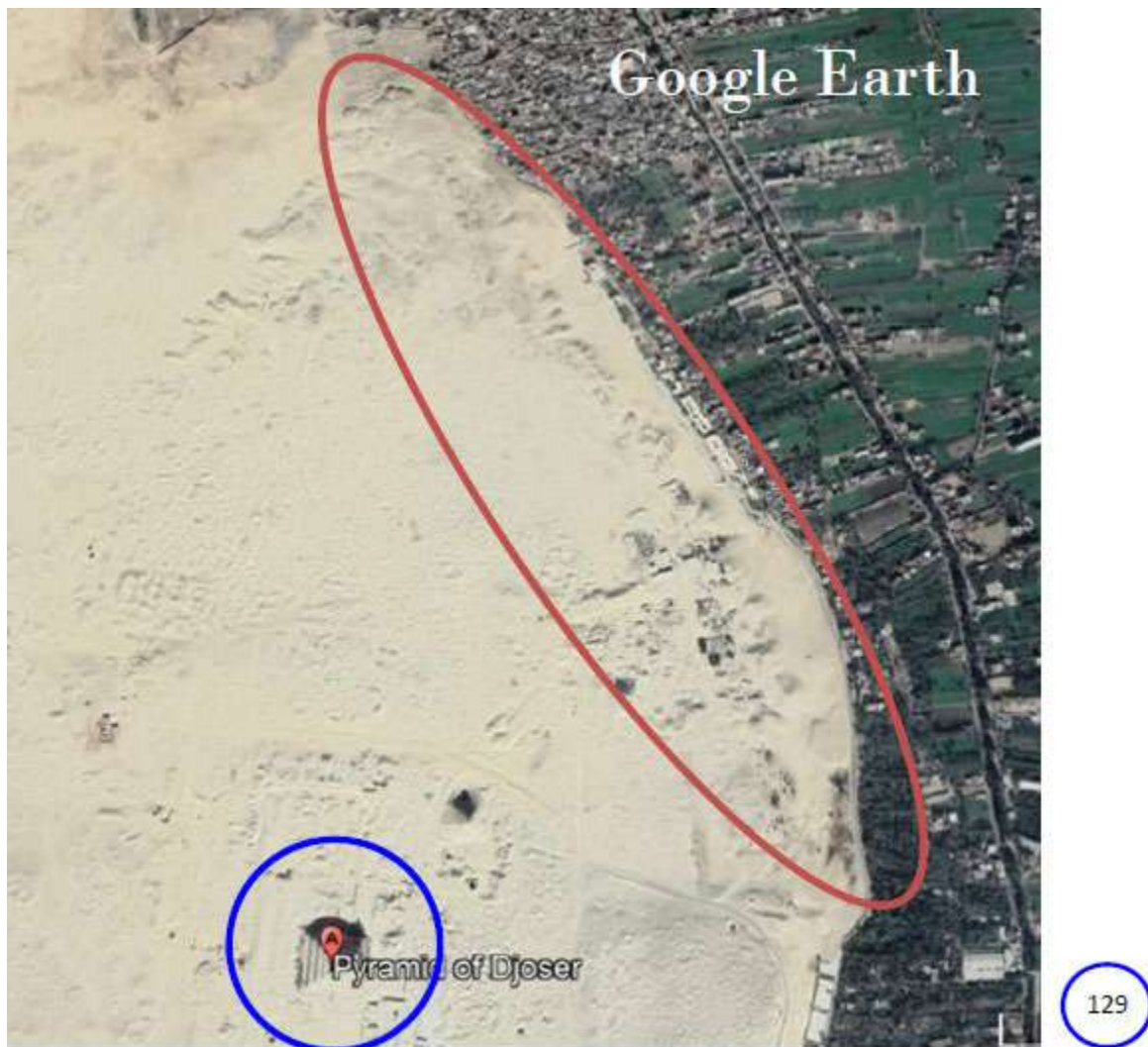
128

No. 127 shows James Brown, in 1978, examining samples from the underground cavern near Saqqara known as the Serapeum, also called the Tomb of the Bulls.

No. 128 There are many below-ground chambers with no roof systems surrounding the pyramid complex at Saqqara. It appears that they were designed without roofs. Brown is examining below grade mineral deposits.

No one really knows how old the pyramids are as stone cannot be carbon dated. The opinion of traditional Egyptologists is that they were built about

4,500 years ago. However, new evidence from alternative scholars in other disciplines suggests they could be at least as old as 12,500 years. We believe the pyramid technology came first and over millennia the other unique building and underground structures developed over time. We believe there were later tombs built around complexes, simple ones, that were not intended for important Egyptians. There are many small mausoleum type structures that were built over thousands of years.

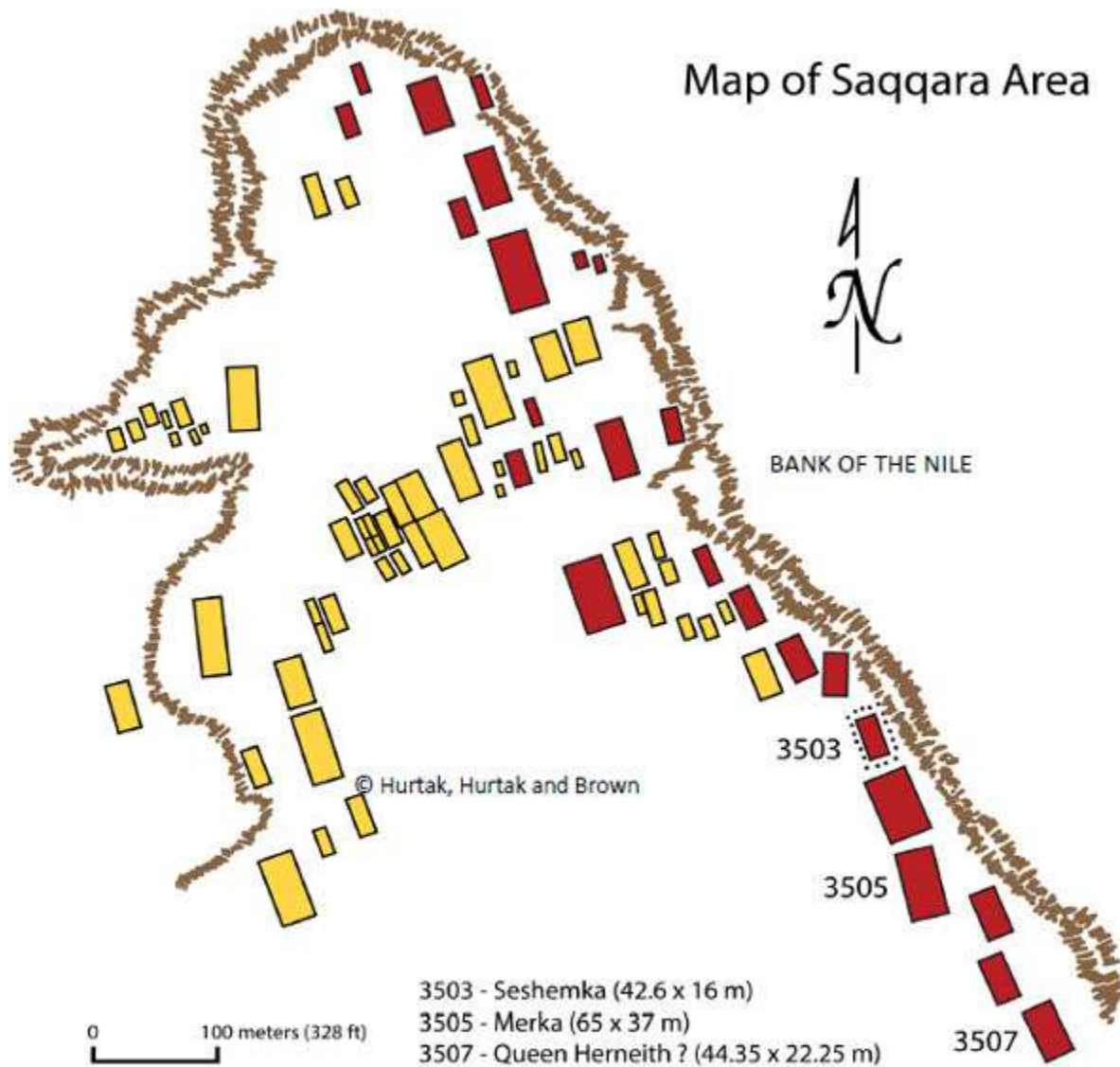


AERIAL VIEW OF SAQQARA CLOSE TO THE NILE FLOOD PLAIN

No. 129 is a Google Earth aerial view of the Saqqara, Memphis complex that also contains the famous Djoser Step Pyramid. The image clearly

reveals underground structures (inside red oval) along the embankment where the Nile flowed in earlier times. Note also the dark green edge on the right hand side. It is the high embankment, showing the edge of where the Nile River once flowed and flooded. The ancient Egyptians took advantage of the closeness of the structures built on the banks of the Nile, which gave them immediate and permanent access to a continual flow of water from the Nile River. This is also not far from where salt water from the Mediterranean Sea meets fresh water from the Nile. Recent research information from Dr. Yi Cui, PhD, at Stanford University states that if 55 cubic meters of flowing fresh water and salt water come together enough electricity can be generated to power 50,000 homes. All of the interiors of these ancient structures were heavily encrusted with salt water and were built along the banks of the Nile River. The Step Pyramid of Djoser is inside the blue circle.

In summary, systematically, and from many locations, ancient Egyptians could have created a simple battery or fuel cell-like technology to generate non-polluting forms of electrical energy. Giant battery/fuel cells created with metal electrodes filled with salt water running through currents of water, activated by the earth fields or solar energy would keep the giant battery continually charged. Some of the large rectangular structures are aligned end-to-end.



DRAWING OF NORTH-SAQQARA ARCHAIC NECROPOLIS
 DYNASTY I-II-III

No. 130 is a map of the layout of all the underground structures partly seen in No. 129 on the previous page, built along the banks of the Nile River of Lower Egypt in the area of Saqqara. The structures colored in red on the map are the oldest and the first built along the banks of the Nile River dating back over 5,000 years.

Note how close these structures were built to the water's edge. This indicates the ancient Egyptians took full advantage of the unique location with the potential to create electricity. Mineral analysis from 1978 showed heavy salt encrustation in all the pyramid complexes and underground structures we visited. Maybe because the energized water worked for both energy and health, ceremonies may have been included as part of the ritual. The structures colored in yellow were all built at later dates.



NINE LARGE QUARTZ OR CALCITE BASINS AT THE SITE OF ABU GHURAB
(IMAGE CREDIT JON BODSWORTH)

131

No. 131 Just south of the Giza Plateau is a little known but very interesting site called Abu Ghurab. The photograph shows the ruins of the sun temple of Niuserre. The pyramids of Abusir are visible in the background, only about a mile away. In March of 2018 James and Cayce Brown walked the

entire site and climbed as high as possible up the crumbling structure in order to photograph in all directions.

Egyptologists do not know the purpose of these large calcite bowls that have holes in the sides (red oval). Their guide mentioned that when the site was first discovered the calcite bowls surrounded the base of the structure. They were placed in a row because of their similarity. Considerable rubble and many broken bowls are in evidence. The Browns photographed about thirty bowls that still remain in good condition. They are all the same size with holes that have been drilled in the sides. The bowls have one, two, or three precision drilled holes.

The Tourism Department does not promote the site. Brown believes this is because these bowls are evidence of advanced technology that is unexplainable within the current paradigm of Egyptology.



132

JAMES BROWN WALKING BESIDE THE NINE BASINS AT ABU GHURAB



133

CLOSE UP VIEW OF ONE OF THE LARGE QUARTZ CONTAINERS

No. 132 Brown's guide said that the Department of Antiquities does not want to promote the pyramid at Abu Ghurab because they have no explanation for the giant quartz bowls that are lined up near the pyramid. These "bowls" were found at different locations but arranged here because they are so similar.

No. 133 shows a close-up of one of the large "bowls." Some have one hole inside while others have three holes in the sides. The officials say the site might represent a technical side to the Egyptians that cannot be explained.



134

LARGE ALABASTER SHAPE CALLED A SUN DISK



ONE OF MANY CALCITE BOWLS WITH THREE HOLES

No. 134 is a photo of the so-called sun disk at the site of Abu Ghurab, which is made from alabaster. It's believed that an obelisk once stood on top of the flat circle. The smooth sides and careful work would require precision tools. The sun disk is also oriented toward the four cardinal directions.

No. 135 shows another example of the size of the holes that have been carefully drilled in some manner into the side of the “bowl.”

When Brown conducted his own battery research, he was able to duplicate, using a glass arrangement, just how electricity can be generated through electrodes and a fluid. If that scale was increased to the size of the bowls at Abu Ghurab, a significant amount of energy could be produced. For example, fifty batteries could be connected in a series to create higher voltage. Each battery added to the series would increase the voltage. We believe the Egyptians had larger versions of the same type of electro-chemical batteries.

No. 136 The famous Baghdad Battery can easily be recreated to show energy produced by using an electrolyte of grape juice. The device shows an electrical charge of less than one volt, but there is a measureable electrical current. On March 23, 2005, on the 29th episode of Myth Busters, Does It Work Or Not?, they created ten handmade replicas using the same materials as the original artifacts. Lemon juice was used as the electrolyte to activate the electro-chemical reaction between the copper tube and the iron core. A single battery registered less than one volt. When ten replica batteries were hooked up in series, they generated four volts of continuous electricity. If more batteries were hooked up in series, the voltage rose proportionally.

No. 137 is an example of a very simple battery. Because it is small it can only generate small amounts of electricity. But if it were the size of the huge calcite bowls at Abu Ghurab (No. 133, page 101) then a larger amount of electricity could be generated. Brown, in conducting his own battery research, was able to duplicate this using a glass arrangement, demonstrating just how electricity can be generated through electrodes and a fluid. For example, fifty batteries could be connected in a series to create higher voltage. Each battery added would increase the voltage.

Batteries and capacitors seem similar as they both store and release electrical energy. Batteries store energy in a chemical form and the energy is released slowly as it is converted to electrical energy. Capacitors require electric plates that are separated by a non-conductive material. They capture and store their energy as electricity and therefore the release is faster. It does not take a rocket scientist to do these feats! Now look at the construction of the Great Pyramid—do you think we are dealing with a primitive culture!



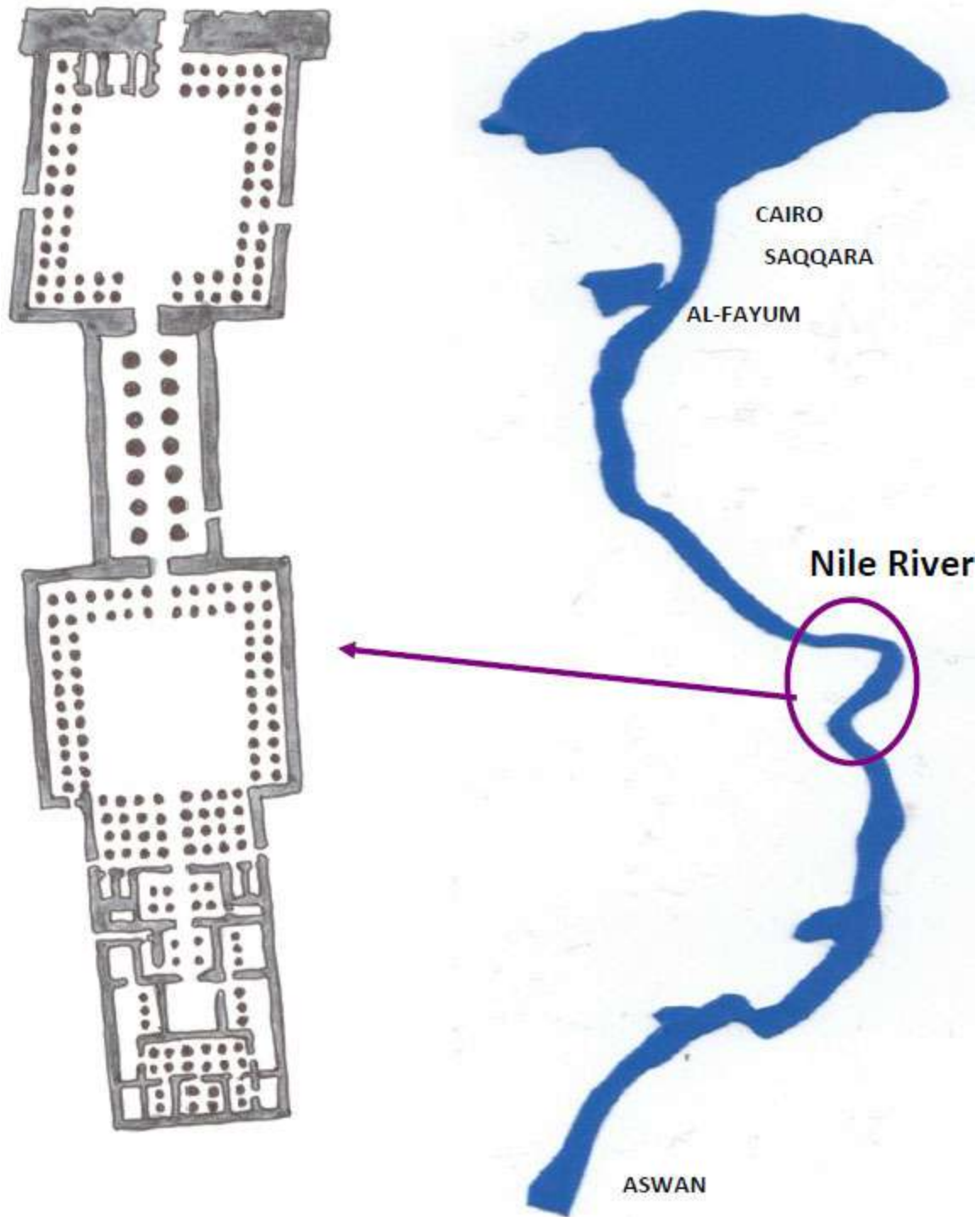
WORKING MODEL OF A
HOME-MADE BAGDAD BATTERY



EXAMPLE OF A SIMPLE BATTERY
EIGHT BATTTERIES CONNECTED IN SERIES

CHAPTER 6

THE LUXOR AND HATHOR TEMPLES



Like many temples of lower Egypt, in Luxor (or Middle Egypt), the authorities had difficulties in getting to or retrieving artifacts found beneath the temples because of permanent ground water. They needed to pump out the water in order to remove the artifacts. We were told that after the water

was pumped out, over a relatively short period of time, the “granite columns” that support the “limestone columns” above ground started to deteriorate. Most significantly, when the water was reintroduced the deterioration of the columns was halted.

If the granite columns had stood in water for over 4,000 years and held up, but deteriorated when the water was removed, it would appear that the granite columns might have had another function. Moreover, it appears that they had to be supported by water to perform their function. In limestone from which the columns’ top portions are made, electricity is created through the piezoelectric effect that travels only in one direction—straight down.

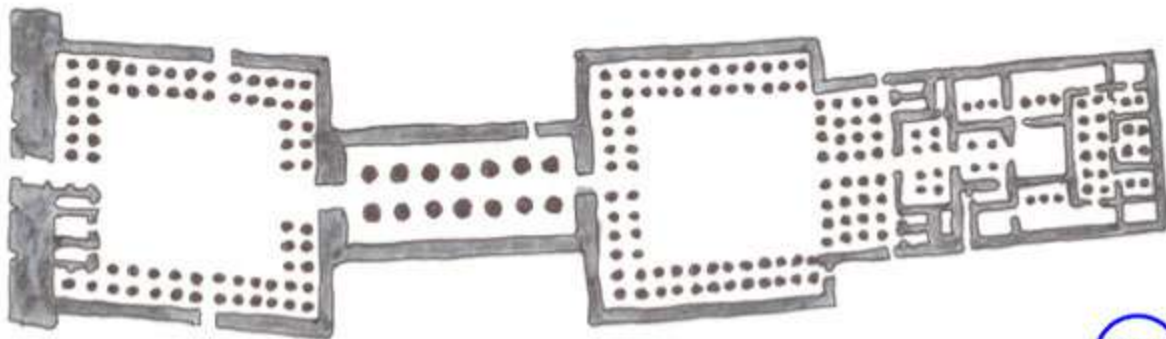
The granite bases are usually in contact with underground water from the Nile. It is important to note that the electrical properties of granite are different from limestone. When granite is compressed it discharges electricity in a 360° pattern, also due to the piezoelectric effect. We propose that the Nile River was continually being electrically charged by the underground granite columns and that is why we believe the temples can act as “electrical booster stations.”

No 138 shows enormous temple columns with lintels on top at Karnak Temple. The large rectangular lintels that sit on top of the columns create additional stress, pushing into the columns that rest on the bases. We noticed that most of the stone materials used in the temples were the same: granite, limestone, and calcite. There is extensive scientific research evidence about the effects of compressing stone and the amount of electricity it generates. It is also worth noting that there are three large granite blocks in the lower passageways of the Great Pyramid that would possibly have been responsible for electrifying the water.



138

PILLARS AND LINTELS AT KARNAK TEMPLE



139

LAYOUT AND FLOOR PLAN OF THE LUXOR TEMPLE



AERIAL VIEW OF LUXOR TEMPLE

140



LUXOR TEMPLE COLUMNS

141

No. 139 shows the entire layout of the enormous Luxor Temple complex.

No. 140 As seen in this aerial view, stone blocks have been placed on top of the columns, which were made of limestone with granite.

No. 141 A large number of columns occupy most of the interior of the Luxor Temple site.



142

PHILAE TEMPLE—PILLARS AT THE ANCIENT ISIS TEMPLE



143

STANDING LIMESTONE PAPYRIFORM PILLARS AT LUXOR TEMPLE

No. 142 The limestone columns that weigh hundreds of tons, with more tons of heavy limestone lintel blocks sitting on top of them, send electricity into their “granite bases” and underground granite columns.

No. 143 is a photo at the Luxor Temple of the famous Colonnade of Amenhotep III with its 52-foot-high (16 meter) papyrus columns. These huge columns sit very close together, which would amplify the energy generated.



TYPICAL INTERIOR COLUMN



COLUMN WITH GRANITE BASE EXTENDING
SIX FEET INTO TEMPLE ROOM

145



ENTRANCE TO HATHOR TEMPLE AT DENDARA

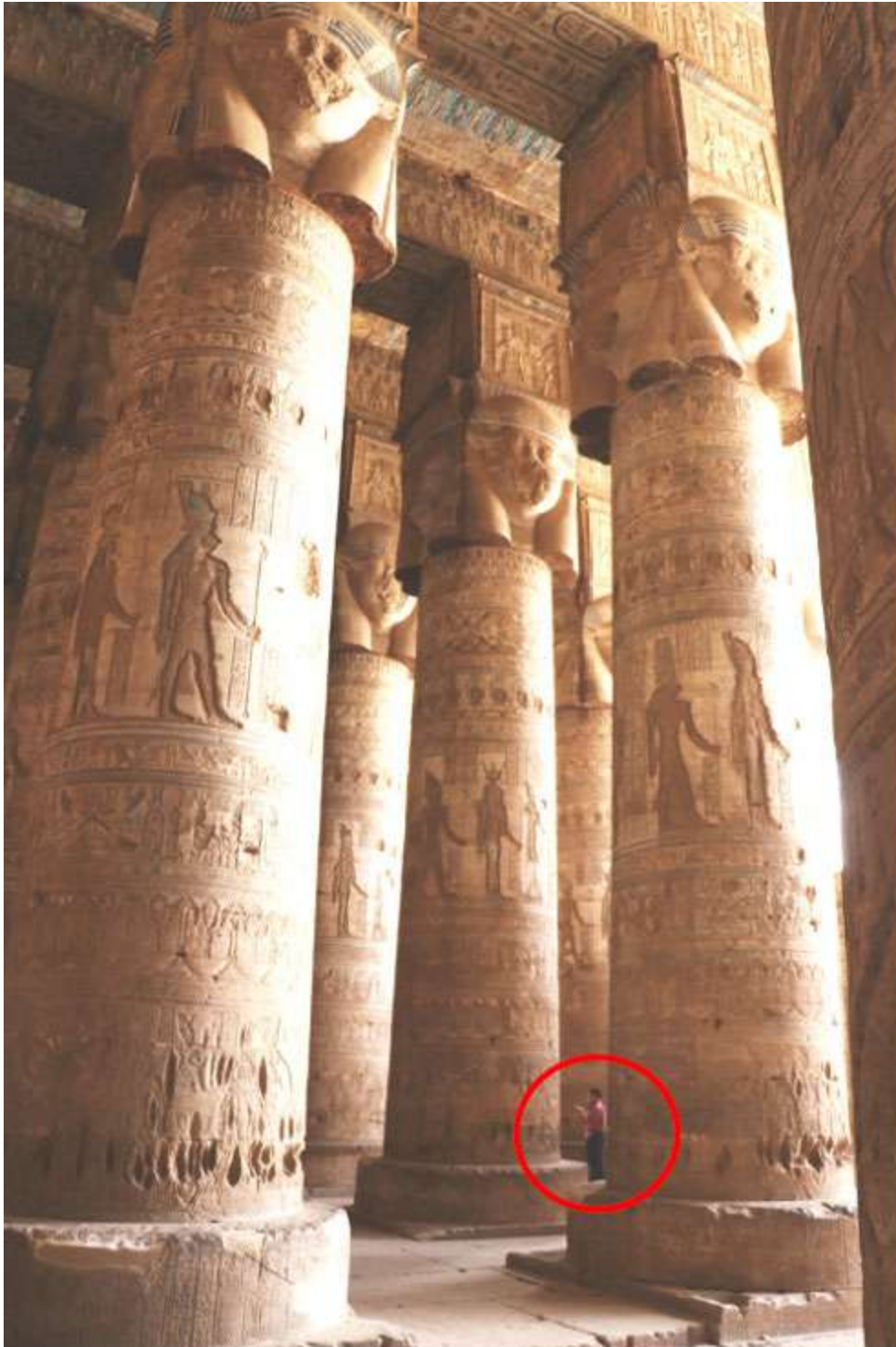
146

We (James Brown and associates) were told an interesting story during our visit to the Hathor Temple. Egyptian guides and guards report that they do not like being inside the temple at night where they claim to experience a strong and very uncomfortable energy. The Hathor Temple is one of the only temples that has limestone columns that do not directly reach the columns' granite bases.

No. 144 shows a typical limestone column with carvings, reliefs, and a large base.

No. 145 shows a six-foot section of granite that is visible above the ground. Here the limestone columns sit on a granite “column support” and then extend upward from the first six feet above the floor of the temple (circled in red). Generally the top portion of the column is limestone while the bottom portion, or at least the base, is granite. Most of the granite column supports with their granite bases project six feet into the room and send out 360° electrical impulses created by the compressed granite’s piezoelectric effect.

No. 146 shows the main entrance to the temple of Hathor at Dendera.



ENORMOUS PILLARS AT DENDARA TEMPLE
WITH PERSON (CIRCLED) TO INDICATE THE SCALE

No. 147 shows a few of the enormous pillars inside the Hathor temple at Dendara. Notice the person who is standing between the pillars (inside the red circle) to get a sense of the scale. These huge limestone pillars rest on granite bases. The pillars have been erected very close together, which wouldn't allow a lot of open space for gatherings or ceremonies.



COLUMNS RESTING ON GRANITE BASE

148



ELEVATED FLOOR THAT WOULD ALLOW
WATER TO PASS UNDERNEATH

149

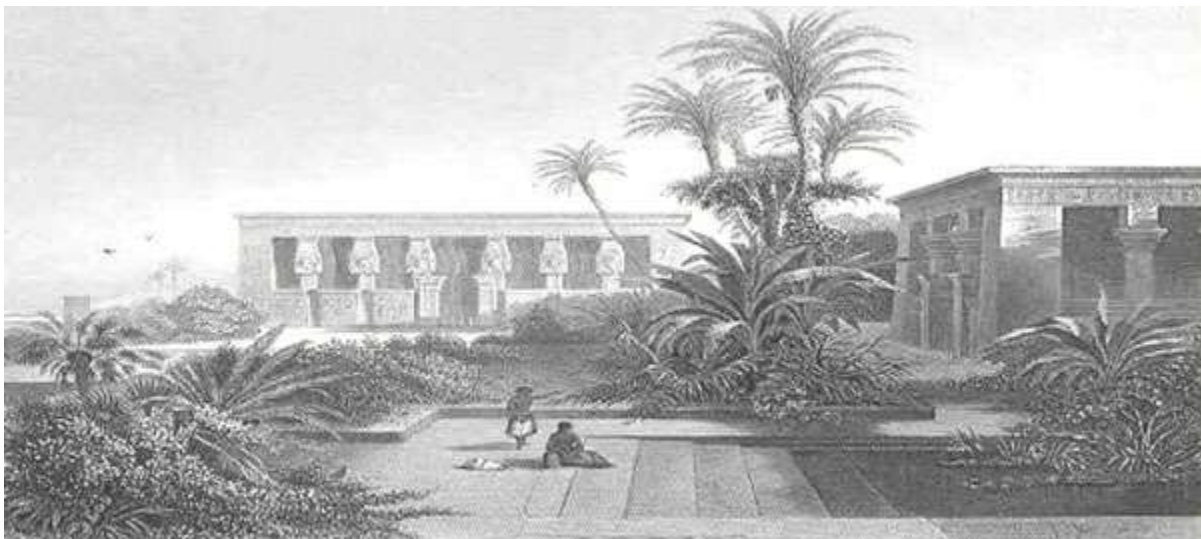
No. 148 shows a typical granite base in the Karnak Temple, illustrating how a typical limestone column sits on top.

No 149 Many of the temple floors were raised off the ground, which could allow water to flow underneath.

Studies from rock samples, mainly to measure pressure from seismic activities, have shown both VLF (very low frequency) electromagnetic and electric signals. When a rock is pressed by a force such as a column upon a granite base, the pressure on the crystal lattice generates an electrical field around the quartz grains due to the piezoelectric effect. If a rock is saturated by conductive fluid such as water, the relative motion between the pore fluid and the matrix solid also generates an electromagnetic field. In addition to the piezoelectric effect, with water, a wet rock sample, also creates an electro-kinetic effect.

The piezoelectric effect depends not only on the pressure, but also on the piezoelectric characteristic and orientation of the quartz group around the measurement points. When a fluid-saturated rock sample is compressed, the moving charges in the fluid also induce electromagnetic waves, which propagate independently. Their frequencies are usually much higher than the natural potential and close to those of acoustic waves.

Although the greatest research has been generated on rock fracturing, the Egyptians obviously were not interested in cracking these stones, but rather on low-level EM signals emission, which have been found to occur. Similar conditions to what we are describing here may also be found underground in Jerusalem connected with the heavy tons of Herodian ashlar stones within the Western Wall Tunnels.



STEEL ENGRAVING FROM 1867 OF THE TEMPLE OF HET-HERT AT DENDERA, BY ARTIST GRAB



FAMOUS "LIGHT BULBS" BENEATH THE DENDARA TEMPLE

151

No. 150 shows another interesting location at the Hathor/Dendera Temple site called the Sanatorium, which would have been at the rear of the complex, where ancient Egyptians could bathe in the sacred waters. They spent the night and reported having healing dreams. There are still benches around the side of the pond where initiates, or those who would be healed, rested. An inscription on a statue tells us that these special waters poured over the texts on the statues and caused healing for those who came on pilgrimage. There are also basins to the west of the bathing pond that collected the holy water and a Sacred Lake where various celebrations would take place, especially during the festival of Osiris celebrating his resurrection.

No. 151 shows an interesting relief at Dendera that is known as the famous "light bulb," which appears to show men sitting between two flasks containing serpents (German engineers have recently constructed a model of this flask using glass and metal components, which indeed became luminous when gas was inserted). This was displayed in Vienna at the World Mysteries Conference in the year 2000, before a world assembly of archeologists and engineers, including Drs. J.J. and Desiree Hurtak. Flashlights, for emergency purposes, are now being made using water as their principal energy source.



ISIS TEMPLE AT PHILAE—TYPICAL TEMPLE ALONG THE RIVER NILE

152



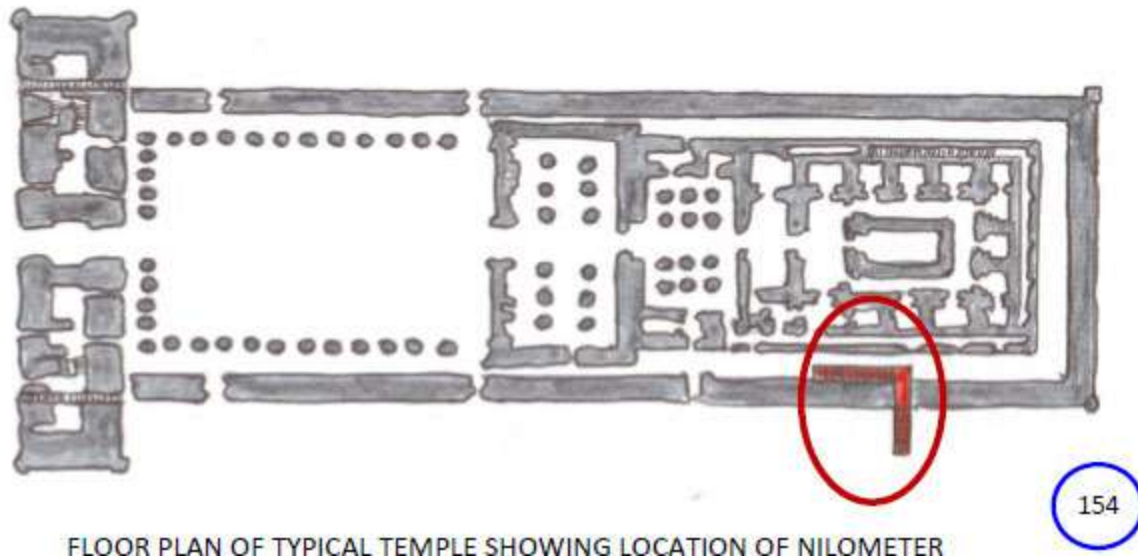
JAMES AND DEBRA BROWN AT KOM OMBO TEMPLE

153

No. 152 One can see how close to the Nile many of the temples were built when we look at the island of Philae. The Philae Isis Temple had to be moved, stone by stone, through a joint operation between UNESCO and the Egyptian government, because of the flooding of certain areas, south of the Aswan Dam, which would have submerged the temple. It is located seven miles (12 kilometers) south of the Dam. Every block was labeled and

reassembled on higher ground on the neighboring Agilka island. The project took ten full years.

No. 153 Another temple built along the Nile, Kom Ombo was on the north side of the Dam being 29 miles (47 kilometers) north of Aswan. Like Luxor and Karnak, it also has a Hypostyle Hall with its roof supported by ten papyrus columns. James Brown and his wife Debra are seen before the giant columns.





ENTRANCE TO NILOMETER



INSIDE NILOMETER

156

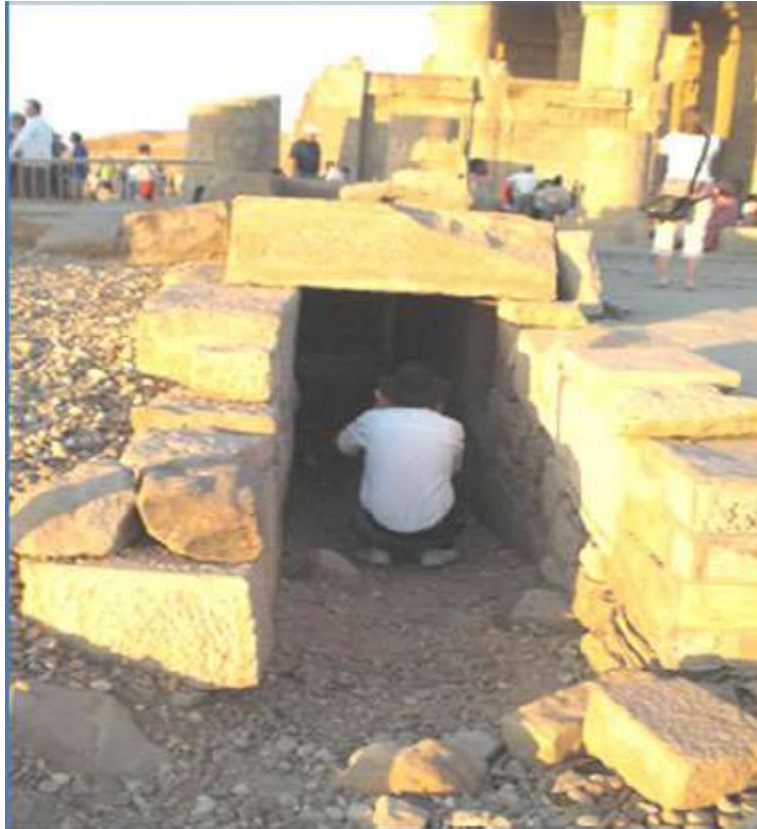
No. 154 shows the location of this Nilometer on the floor plan of the temple (circled in red).

No. 155 shows access to the underground water from inside the temple walls.

No. 156 shows the level of water that could be measured by the Nilometer.

Most temples had access to the Nile River. Under the temple floors, the water level during seasonal changes was measured by what was commonly

called a Nilometer. This device was common in some of the temples along the Nile, such as at the Karnak and Luxor temples, on Roda Island in Elephantine, and as far north as Cairo.



157

KOM OMBO ADDITIONAL ACCESS TO UNDERGROUND WATER



158

TYPICAL UNDERGROUND ACCESS THAT HAS BEEN FILLED WITH DIRT

No. 157 shows the access to the area underneath the temple floors. Additional access points to the underground water under the temples exists in many locations, just as were described inside the Harawa Pyramid and the Tomb of Osiris.

No. 158 Because their actual purpose has been misunderstood, these have now been filled with dirt.



159

FRONT SIDE OF ENTRANCE TO UNDERGROUND ACCESS TO NILE RIVER



160

BACK SIDE OF ENTRANCE TO UNDERGROUND ACCESS TO NILE RIVER

No. 159 shows additional access tunnels to water associated with the temples around Luxor.

No. 160 shows the back side of the tunnel access.



TYPICAL SACRED LAKE NEXT TO KARNAK TEMPLE WITH NILE RIVER IN THE BACKGROUND

161



UNDERGROUND ACCESS NEAR THE
SACRED LAKE AT KARNAK TEMPLE COMPLEX

162



CLOSED ENTRANCE TO UNDERGROUND
ACCESS TO THE SACRED LAKE

163

No. 161 The Karnak Temple was built near the banks of the Nile River near Luxor and included what the ancient Egyptians called the Sacred Lake, which was built close to the temple. The Sacred Lake could have electrical properties due to the piezoelectric effect created by the underwater granite columns from the nearby temple or even the addition of Earthmilk into the water. Legends still exist from the time of the ancient Egyptian pharaohs of how in these lakes, on special occasions, the temple initiates seemingly performed magical acts where they would disappear in and out of the sacred lake. It was explained that they were performing magical feats. On special occasions, when celestial events were taking place, these sacred lakes and temples could also capture starlight.

No. 162 The red circled area is the location of a now closed access to an underground passage to and from the Sacred Lake at Karnak.

No. 163 shows the access point to the underground passage that has been boarded up. There was an identical access point on the other side of the man-made Sacred Lake.

CHAPTER 7

AMPHORAE & ELECTRIFIED WATER





164

ANCIENT EGYPTIAN WATER RITUAL

The importance of the power of water was clearly known to the ancient Egyptians, and we are proposing that structured or energized water would have been used not only for the benefit of agriculture and energy, but also for health and healing of the body. Earthmilk, or energized water, would be used by those of the royal household, the pharaoh and priests, as sometimes depicted in the ancient Egyptian rituals described on the walls of the royal tombs. The ancient Egyptians were a religious people, and it is known that they used water for ritual, cleansing, and purification in addition to life's other necessities.

Purification rituals were present in ancient cultures evidenced by Egyptian "Sacred Lakes" like at Karnak and Dendera. It was here that the ritual water

we are calling Earthmilk was provided for those who entered the temple area, both to bathe and to drink. This purification ritual was often a requirement for priests to enter the holy temples and was known as w'ab (pure or clean). In addition to the sacred water which they drank, it was written that they added natron (a type of salt) to purify both their soul and body. There are reports of as many as six libation rituals that the Egyptians would use on a daily basis in the temples.

No.164 is an unusual image where we see the god Horus, and another crowned figure, pouring a liquid over the head of another figure. Both are holding a vessel that is called a “sprinkler.” They are holding the vessels at the base. The liquid coming from the vessels crosses over the head of the central figure and creates an arched effect. Notice the blue color of the liquid and the wiggly lines that represent “electrification.” This is certainly a strange ritual. What appears to be flowing water is not actually touching the person standing beneath the flow as it passes over him. There appears to be an endless supply of liquid coming out of the hand held sprinklers.

Image No. 164 could also demonstrate a form of electrical healing by bathing the body in electrified water. In the lower part of the drawing the “solar boat” is resting on more wiggly lines, which is how electrified water could have been represented. The wiggly lines only appear when associated with electrified water, and most of the time the color blue is used, which is the appearance of deep water. We believe the wiggly lines indicate that electricity was involved.

James Allen (2005) in his book entitled *The Ancient Egyptian Pyramid Text* describes one of the writings on the royal tomb of Pepi I where it is stated, “Accept your natron-water, that you may become divine.” This was clearly not just ordinary water but water that was sacred and energized. In many writings about the Egyptian rituals you find both w'ab (pure) and Hzm (to cleanse by natron) side by side with the words for water in Egyptian which

is mw or myw. Of course, there were many Egyptian names for water including nwy that was associated with the Nile water and the importance of its flooding.

The work with water reminds one of the astounding results captured by Dr. Masaru Emoto, a Japanese author, researcher, photographer, and entrepreneur who claimed that human consciousness has an effect on the molecular structure of water. Although his work has been criticized by traditional science for his lack of documentation, his work has been replicated. His bestselling book, *The Hidden Messages in Water*, opened up a whole new way of thinking about water. Dr. Emoto broke through old ideas of photographing water crystals and capturing images to be studied, making the mental connections with human thought. He physically recorded the responses through the shapes the ice crystals made from water that had been exposed to positive and negative thoughts, music, and other stimuli.

Bottles of water were labeled with words. One was marked “stupid,” and people close to the bottle were instructed to think “stupid water” when they were in the vicinity. When the water in the bottle was later frozen, and then photographed, the crystal shape was deformed. Different bottles were labeled with positive words such as “thank you” and “gratitude.” Everyone was instructed to think kind thoughts around these bottles. When these bottles were frozen the water produced beautiful, perfect snowflake crystals.

Dr. Emoto’s book changed the way we think about water. He showed how important it is to be grateful for all good health and to be happy and loving in what we do. Dr. Emoto’s work is truly ground breaking. He proved his findings with physical images that are easy to relate to. He showed that we do not completely understand all the variables and capacity for “memory” present in water.

In 2004, Drs. J.J. and Desiree Hurtak and their organization, The Academy for Future Science, with Alan Steinfeld's New Realities TV, a New York media organization, sponsored Dr. Masaru Emoto to come to New York City and address an audience of more than 800 people on water research. This conference called the Water Forum had other speakers such as Drs. Hurtak, but was designed to show the work of Emoto and the correlation between communication and water geometry. Dr. Emoto and his wife became very good friends and colleagues of the Hurtaks who were also interested in the patterns of sound and the structure of water.

In years following, Drs. Hurtak were invited to Emoto's lab in Tokyo and discussed the important counter-measures that were to be put in place regarding the Fukushima disaster in March 2011 and the need to "purify the contaminated waters" with a new regime of sound and special visualizations. With the passing of Dr. Emoto, his dream of cleansing the radioactive waste water stored at Fukushima still continues.



165

DR. MASARU EMOTO AND Dr. J.J. HURTAK

No. 165 is a picture taken by Desiree Hurtak in Emoto's laboratory called Hado in Tokyo Japan in 2011.

For some, Emoto's work with water could be a procedure for electrifying the body and spirit showing unique forms of water also called structured water made with various energy configurations.

Water, being a good conductor of energy, becomes an essential part in many sacred rituals. The electrical conductivity of water is at least a million times

larger than that of most other nonmetallic liquids at room temperature. Some level of alchemical knowledge was definitely used by the ancient priesthood in Egypt that was even extended to the ‘water baptism’ using both temple buildings and exterior sacred locations for rituals designed to preserve the longevity of life as well as for worship. Today much research is taking place on “structured” water to see its benefits for the health and healing of the body.

In most cultures, and Egypt was no exception, water was associated with the life-bearing element. However, we are suggesting that these rituals used a specific type of water. We see even today in temples and churches around the world the continual use of sacred water. For the Egyptians, the sacred water came from the deity Nun and its secrets were guarded by the Sphinx. Nun was seen in every drop of water. The ancient priests of what is today known as Luxor, who were once called Waset, proclaimed that this was the original site of Nun’s water and the primordial mound of life.

James Brown notes that when studying the ancient past, he has concluded that the Egyptians were an electric society, using simple forms of electricity in different ways. His expanded third edition of *Electric Ancient Egyptians: Manipulating Atomic Structure with Human Electricity* explores in depth how the ancient Egyptians created and used static electric, direct currents, and telluric currents in the Earth. Brown believes their drawings, carved reliefs, statues, and elaborate tomb paintings are pictorial instructions. A picture is worth a thousand words and transcends language barriers across time.

The authors believe electrified water is represented in many Egyptian tomb paintings. Water is the most universal element on the planet. We experience water as a liquid, vapor, and solid. We believe there is another form of water—electrified or energized.

A little known fact is described in a book by Gabriel Reuben called Electricity Experiments for Children. If an iron rod is pointed toward magnetic north, tilted at an angle of approximately 26 degrees (same as the shafts in the Great Pyramid), and then gently tapped about twenty times into the ground, the rod becomes magnetized. When the rod is pulled from the ground it acts as a magnet. Prior to the magnetizing procedure pins will not be attracted to the rod, but after the procedure the pins will be magnetically attracted.

Moving water underground through the Earth becomes slightly magnetized. Dowsers use this fact when looking to locate a well. Their rods or willow branches react to the moving water and respond in a predictable manner. Water always flows downhill by the force of gravity. Does something unique happen when water moves uphill at a 26-degree angle, especially towards the north? Water never travels uphill unless forced to do so.

James Brown believes the water becomes magnetized in a special way to capture the piezoelectricity that is created by the three granite plugs in the Great Pyramid. When the moving water comes in contact with the granite plugs as it moves uphill at a 26° angle and out of the pyramid, the water has been transformed into Earthmilk—electrified water.

You can now purchase electrified, also called electrolyzed water. In fact, there are numerous sites that advertise electrified water on the Internet, and Wikipedia even has created a page for it called Electrolyzed water. Whole Foods, used electrified water in some of their grocery stores. It also can replace toxic bleach products in restaurants. Some resulting sanitizers using this technology have been approved by the FDA, the EPA, and the USDA.

Another site advertised electrified or structured water as an elixir with “hundreds of millions of free electrons” that would be beneficial for a

healthy body. Since we are merging electricity and water in today's world, this gives validity to the concept that moving water, and the unique granite stones used in specific parts of the pyramid, offers good evidence that the Great Pyramid was a gigantic water processing plant to create electrified water and other chemical and electrical transformations.

There is an old saying, "If it looks like a duck, swims like a duck, and quacks like a duck, it's probably a duck."



AMPHORA VESSEL WITH HOLDER



TWO EXAMPLES OF AMPHORA VESSELS

167

Amphora vessels have been used for eight thousand years to transport and store wine, olive oil, grapes, and other prized liquids. The name comes from the Greek word that means “carried on both sides.” Prehistoric examples have been found from the Bronze and Iron Ages. In January of 2011 NOVA aired a TV documentary about our Sun called the “Magnetic Storm.” One part explained that when pottery is fired at 500 degrees, the heat magnetizes the microscopic particles of iron in the clay called magnetite, and locks them into the pottery creating a magnetic field. Scientists are using this information to accurately date ancient artifacts and to track changes in the Earth’s magnetic field. We believe that the ancient Egyptians knew about this invisible magnetic field that was locked into the pottery and used these special vessels to store electrified or energized water.

No. 166 It is illogical to create a vessel to hold a liquid without a flat bottom so it could stand on its own. Cradles were required in order for

amphora vessels to stand. The cradles for most amphora vessels were made of wood. The Egyptologists' explanation for the narrow and tapered shape was to allow the vessel to stand upright in sand. They said a small hole was dug and the pointed end was pushed into the sand.

No. 167 These vessels were used for thousands of years and many places where they were used had hard dirt and rock, or were placed inside buildings. Why would anyone, at any time in history, make it difficult to store a substance in such an unusual shape that required another non-pottery type holder to make it functional as a storage container for liquids?

If the purpose of the unique shape was to store electrified water, a cradle made of wood would prevent the charged water from leaking back into the ground, and the stabilized water could be stored for long periods due to the magnetized force field that had been embedded into the clay vessel using 500-degree heat. Here the magnetic field of the clay held by a nonmetallic structure, namely wood, would preserve the electrified water contained in the vessel from rapidly losing its electrical charge.



LARGER SIZES OF AMPHORA POTTERY

168



COLORFUL AMPHORA WITH
MODERN WIRE STANDS

169

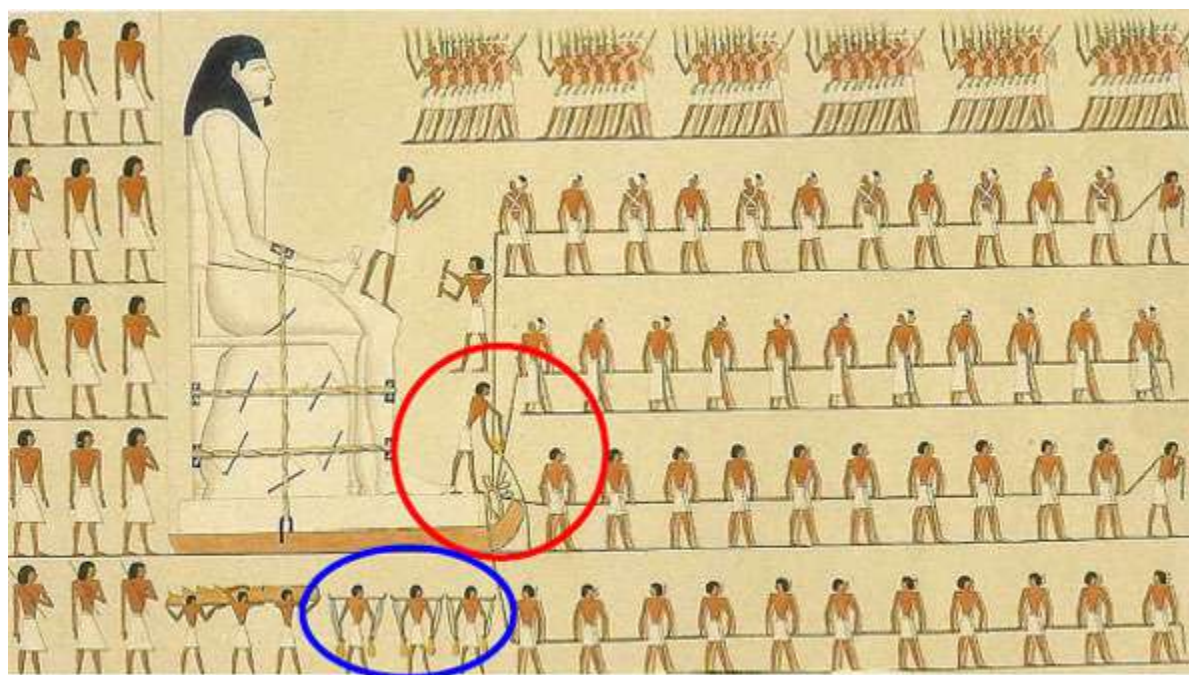
No. 168 There are many varieties of amphora vessels. This colorful and highly decorated version has more of a rounded bottom. It still requires a cradle to remain upright. The bottoms of these five identical vessels are sharply tapered. Without cradles they are leaning against a wall so they don't fall over, break, and spill their contents. These vessels were glued to a round base for display purposes.

No. 169 Most of these photos were taken in the British Museum. The displays are incredible. These vessels require a stand even though the bottoms are not as pointed. They are a bright orange color with a hard glaze that was baked onto the surface and fired at 500 degrees.

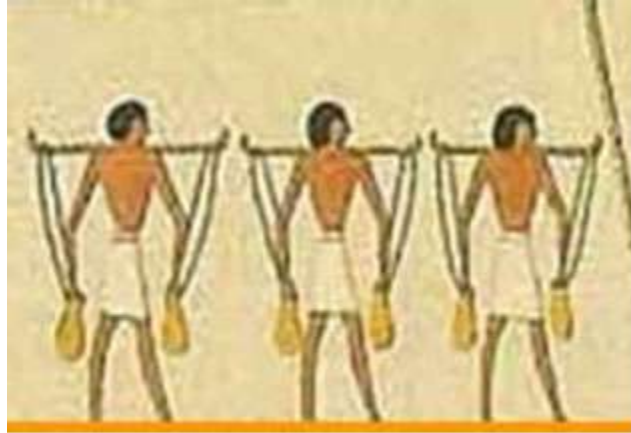
Although shaped differently these vessels have one thing in common: they need support of some kind to remain upright. Normally the amphora vessels are a terra cotta color and have very pointed bottoms. The shape varies like the examples shown in the photographs. Each one has a different shape and needs a cradle to keep them upright and prevent spilling the contents.

The one thing they had in common was they all needed a wooden cradle in order to stand or sit upright. Why would an artist make a special shaped pottery vessel that could not stand up by itself unless it had a special purpose? All pottery, old and new, becomes magnetized when the pottery is fired. If the same vessel sat in a wooden cradle, it would prevent it from grounding as long as it did not touch the earth. As mentioned above, when this specially-shaped container was fired, it created an invisible magnetic force field. If it were prevented from touching the earth, it could hold a form of electrically charged water stored inside. The magnetic force field that exists in pottery would not be disturbed, thereby stabilizing the Earthmilk or electrically charged, energized water.

The various photos are more examples of ancient Egyptian amphorae pottery made in all sizes, colors, and shapes. It seems like a lot of trouble to make something that cannot work without another component. The ancient Egyptians, of course, also made pottery with flat bottoms that could stand without support. However, if the pottery indeed served a different purpose by being magnetized and not touching the earth, it would have been worth the trouble to make the two parts.



172 MEN PULLING A 58-TON STATUE OF DJEHUTIHOTEP FROM A TOMB PAINTING



ENLARGEMENT OF MEN WITH SITULAS

171



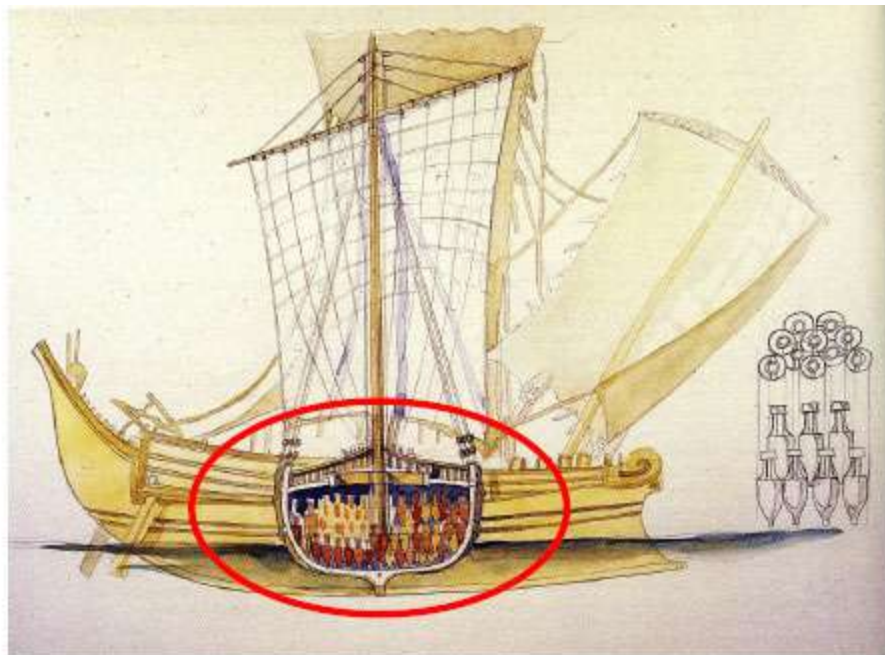
PHOTO OF SITULA

172

No. 170 This painting shows 172 men pulling a statue of Djehutihotep that is estimated to weigh 58 tons. Note the man pouring liquid from a small vessel without a flat bottom (red circle) in front of a sled carrying the statue. The men (inside blue oval) are carrying vessels without flat bottoms that are likely backup water. This could indicate that electrified water was being used to decrease friction. There had to be something really special about the water pouring from the hand held vessel. Ordinary water poured on sand, or on rough limestone terrain, would immediately disappear and not be useful as lubrication to move a sled carrying a 58-ton statue.

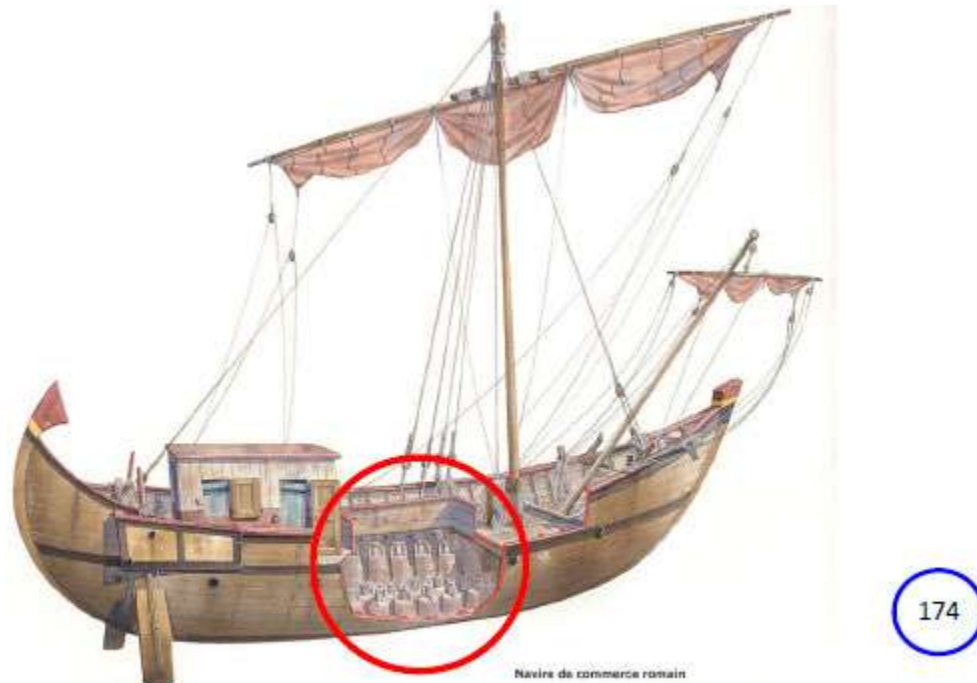
No. 171 This image is an enlargement of three attendants carrying vessels that are suspended and not grounded. They are standing by, ready for use.

No. 172 is an image of an actual situla with a pointed bottom so it has to be suspended since cannot rest on the ground or it would lose its electrical properties. The electricity would leak back into the ground when the vessel touched the Earth. Situlas were used to contain holy water in ceremonies.



173

ANCIENT SHIP SHOWING CARGO OF AMPHORA VESSELS (Jean-Marie Gassend, 2005)

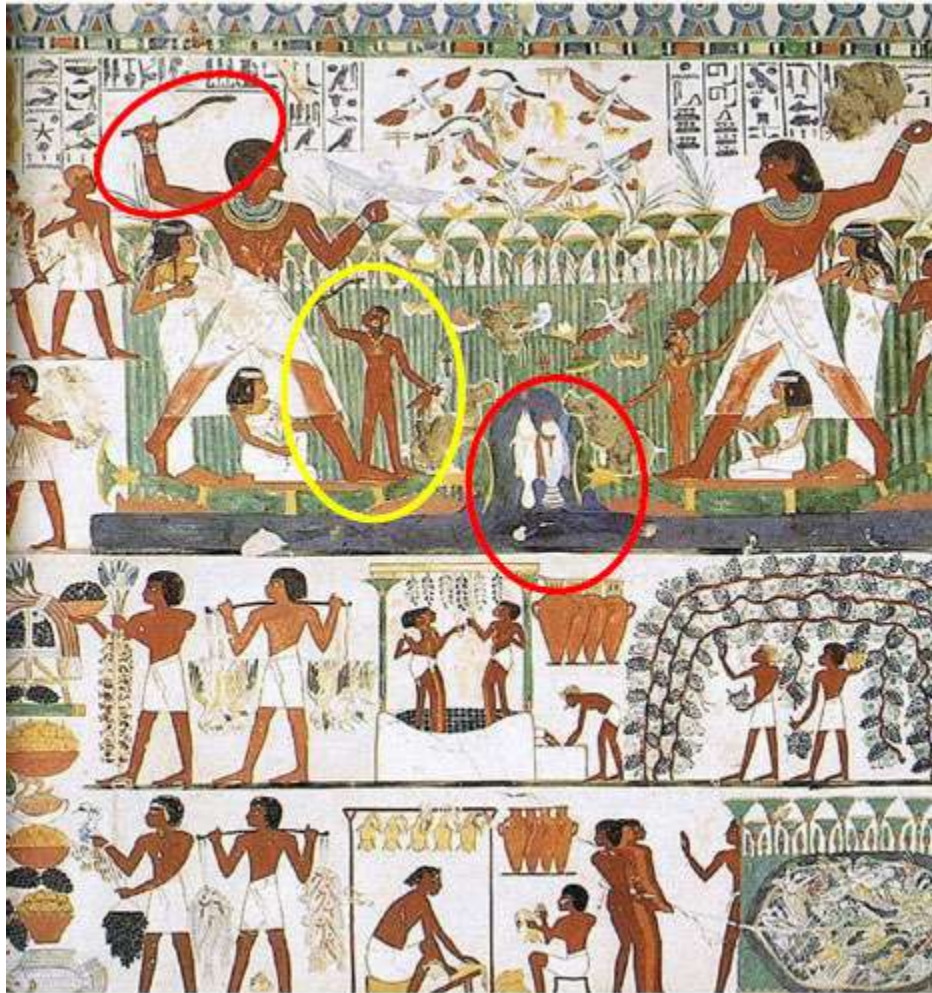


ANOTHER EXAMPLE OF AMPHORA VESSELS IN CARGO AREA OF SHIP

No. 173 is a Roman ship showing stowed amphora vessels (red circle), after the Madrague de Giens shipwreck, dated 75 to 60 BC, estimated dimensions 131 x 30 feet (40 x 9 m) and eleven feet (3.5 m) draught for 375 ton of cargo (by Jean-Marie Gassend, 2005; AncientPortsAntiques.com, Arthur de Graauw).

No. 174 is a Roman commerce vessel showing amphora vessels in the cargo hold (red circle). Author Arthur de Graauw, AncientPortsAntiques.com

Electrified water could have been stabilized and transported as long as the container did not touch the ground. The magnetized force field that is locked into fired pottery would have kept the electricity stabilized. “Earthmilk,” electrically charged water, could then have been removed from storage containers and used at a later date.



PAINTING FROM TOMB OF NAKHT

175

No. 175 This painting from the tomb of Nakht, an ancient Egyptian official who is buried near Luxor, shows two men facing each other. They are holding something in their elevated arms and appear to be in a combative position. Between them (red circle) two large fish are emerging from the water. On the following pages we will see how fish jump to get out of water that has been electrified. It does not appear that the man on the left is holding a weapon. If this knowledge was maintained in some form in New Kingdom times, this could have been an electrified rod (red circle). There is a similar rod being held by a smaller brown person (in yellow circle). The rod would have been used to pass electricity into the water, causing the fish to jump out of the water to escape, making it easier for the men to fish.

The rest of the scenes seem to depict everyday life for the average ancient Egyptian. Scenes like these are typically seen on the walls and ceilings of tombs. There are no hieroglyphs, just pictures. It's been said that one picture is worth a thousand words. The Egyptians left pictures to illustrate important events or procedures for accomplishing unusual, as well as daily feats. Egyptologists believe that the pictures inside tombs like this one (Theban Tomb TT52 in Sheikh Abd el-Qurna) generally represented scenes and relations that would take place in the afterlife. They believed this is how it would look after they died. However, it could have been about the here and now—how they lived in this life.

The drawings show simple everyday Egyptian chores, collecting food, preparing food, picking grapes and making wine. The image above is a small part of a larger picture that would be painted on an entire wall of a tomb. We believe the ancient Egyptians left important clues in their paintings and hieroglyphics. As mentioned before, a picture speaks a thousand words.



UNUSAL DEPCITION OF FISH JUMPING OUT OF WATER
AFTER ELECTRICAL STIMULATION WITH PROBE

176



ENLARGEMENT FROM
ILLUSTRATION

177



178

JUMPING FISH FROM ELECTRIC BARRIER IN THE WATER (United States Geological Survey)

No. 176 It's obvious in this image that the fisherman has a long rod that is extended into the water. The fish appear to be jumping out of the water. The red jagged edges drawn on the outside of the fish indicate that the water has been electrified. This image brought back James Brown's childhood memories from about 1950. He recalled rising early one Saturday morning to go fishing with his father and a friend who had a small fishing boat. They loaded the car and headed to the lake. Brown thought it was strange that they did not take any fishing poles or worms. He dozed off and was awakened by laughter when they arrived at lake. He heard them talking about a new way to catch fish—all that was needed was a fishing net. They loaded the boat and ventured out on the lake, taking only a couple fishing nets and an old wooden hand-cranked phone box. Two three-foot long wires hung from the box. When they were far out on the lake his Dad's friend dropped the wires into the lake and started cranking. Almost instantly fish began jumping out of the water as the water was conducting electricity. They literally scooped the fish out of the air with nets. It's now illegal to fish this way.

No. 177 Jagged lines are visible in both images above. The ancient Egyptians could have used the zig zag lines in their drawings to represent electrical current. Once the fish break out of the water we see the rod touching the jagged lines, showing more indication of electrified water. What else could these images be portraying? The fish are trying to jump out

of the water, encouraged by the long electrified rod the man is holding and using to penetrate the rising water as the fish are trying to escape the electricity.

No. 178 This image shows fish jumping out of Lake Michigan in response to an electric barrier.



179

ELECTRICALLY SHOCKING FISH TO COLLECT BIOLOGICAL SAMPLES

(Photo credit Alan Cressler, USGS)

No. 179 The following has been adapted from a USGS Water Science School article.

We are taught early that water and electricity make a dangerous pair, and mixing water and electricity, whether from a lightning bolt or electrical socket in the house, is dangerous. But pure water is actually an excellent

insulator and does not conduct electricity. Water that is considered “pure” is distilled water (water condensed from steam) or deionized water (used in laboratories), although even water this pure can contain ions.

Water can dissolve more things than almost any other liquid, and is an excellent solvent, whether the water comes out of a kitchen faucet, a swimming pool, or a dog dish. Water that comes out of the ground or falls from the sky contains significant amounts of dissolved substances, minerals, and chemicals called solutes.

According to the USGS Water Science School, and their topic on “Electrical Conductivity and Water,” water stops being an excellent insulator when it dissolves substances. Salts, such as common table salt (NaCl), are most familiar. In chemical terms, salts are ionic compounds composed of cations (positively charged ions) and anions (negatively charged ions). In solution, these positive and negative ions essentially cancel each other out, so the solution is electrically neutral (without a net charge). Even a small amount of ions in a water solution enables it to conduct electricity such as from a lightning bolt, or a wire from the wall socket, as the electricity from the source will seek out oppositely-charged ions in the water.

If water contains large amounts of solutes and ions, it becomes such an efficient conductor of electricity that an electrical current may essentially ignore a human body in the water and stick to the better pathway—the masses of ions in the water. That is why the danger of electrocution in sea water is less than in bath water. Luckily for hydrologists at the U.S. Geological Survey (USGS), water flowing in streams contains extensive amounts of dissolved salts.

CHAPTER 8

Recapping the Evidence

What follows is a summary of solid evidence that we believe supports our hypothesis that is examined in this work.

1 Purpose of the pyramid

2 Pyramid in operation

3 Heavy salt encrustation

4 Mineral analysis

5 Sliding doors

6 Swinging doors

7 Under Giza

8 Tomb of Osiris

9 Illustration of Tomb of Osiris

10 Saqqara

11 Beneath Saqqara

12 Beneath Pyramid of Unas

13 Gas storage

14 Aerial view of Giza

15 Illustration of Mastaba

16 Earth battery

17 Map of Earth batteries

18 Electricity for pyramids

19 Adjustable Earth batteries

20 Labyrinth

21 Salt water batteries

22 Simple battery

23 Abu Ghurab “bowls”

24 Radioactive storage

25 Inside granite vessel

26 Radioactive amulet

27 Radioactive proof

28 Granite vessel

29 Salt encrustation in 1978

30 Large corridors in 1978

31 Modern gas storage

32 Giant vessel

33 Holes in giant vessel

34 Smaller engraved vessel

35 So-called “spirit access”

36 Luxor temple layout

37 Outside columns

38 Inside columns

39 Column base

40 Hydrogen producer

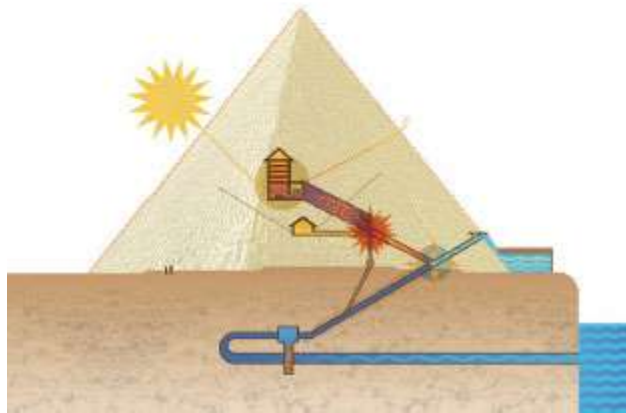
41 Salt water battery

42 Underground chemicals

43 Unusual chamber

44 Amphora vessels

45 Magnetized vessel



1 PURPOSE OF THE PYRAMID No. 1 page 4. Although the Pyramids are similar in design, many may have had different or dual functions. We believe the evidence indicates that the Great Pyramid on the Giza Plateau had the ability to electrically charge, or change the molecular structure, of water giving it unique properties. Water is the most versatile element in nature. We know it as a gas, a liquid, and solid. We believe the ancient Egyptians created a fourth form of electrically charged water that served many purposes, called by James Ernest Brown “Earthmilk Ancient Energy.”

2 PYRAMID IN OPERATION No 24 on page 22. This illustration is our conception of how the Great Pyramid would work as a giant chemical laser. The illustration on page 22 shows the process and the steps. All pyramids were connected to the Nile River, and there is physical evidence that water

from the Nile River circulated through their passageways and chambers by way of man-made channels above and under the ground.



3 HEAVY SALT ENCRUSTATION No. 6 page 7. This small passageway in the Great Pyramid may have been the passageway for water to enter the pyramid, indicated by the heavy encrustations of salt on the ceiling that are visible in the photo. The passage is about twenty inches square and is about fifty feet long. The entire passage is heavily encrusted—heavy salt build up on the ceiling might indicate water pressure pushing upward.

4 MINERAL ANALYSIS No. 126 page 96. Mineralogist Gus Patzner is analyzing more than one hundred samples to verify that water from the Nile river once flowed into and out of the pyramids. The presence of salt was found throughout the pyramids and surrounding structures both above and below ground. The pyramids were built above the Nile where salt water from the Mediterranean Sea met the fresh water from the Nile. Dr. Yi Cui's recent research from Stanford University indicates that salt and fresh water in large amounts can generate electricity.



5 SLIDING DOORS No. 19 page 18 shows a moveable granite slab that acts as a door. It is located in one of the long passages inside the Menkaure

Pyramid. Today, stone blocks (circled in red) have been cemented in place to prevent the granite slab from moving. The moveable door creates many options for the designers of the pyramids. Liquids could be held inside for extended processing and released when ready.

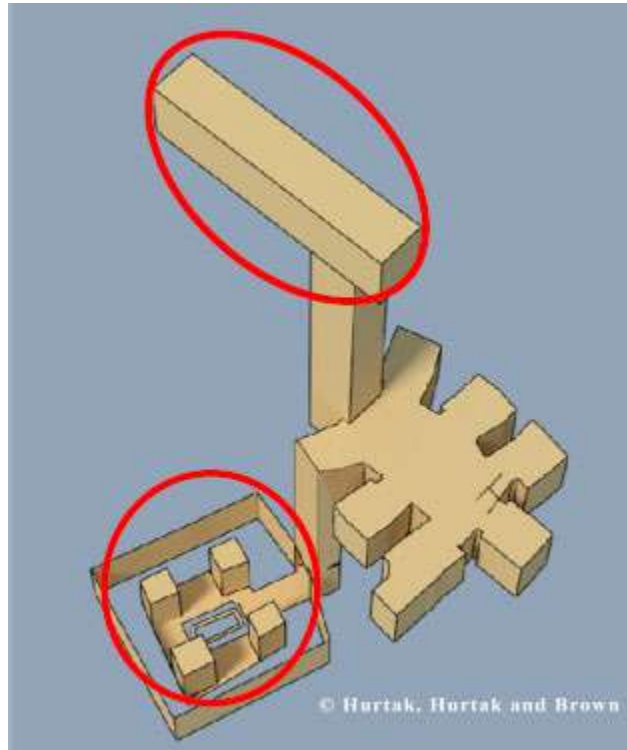
6 SWINGING DOORS No. 20 page 18 shows the door/gate sockets (circled in red). The missing parts are in the Cairo museum. At one time a pair of huge granite doors was able to control the movement of water in the lower temple. They would have made it possible to control large amounts of fluid flowing down from the pyramids and filling up holding areas to be removed at a later time. These doors were under water and were about ten feet tall. There were large holes in the solid granite floor that lined up with the upper holes in the photo.



7 UNDER GIZA No. 27 page 33. Dr. J.J. Hurtak is shown here with state-of-the-art remote sensing tools such as Ground Penetrating Radar (GPR), which was used in the deepest structures under the Giza Plateau within the Tomb of Osiris. Here, Dr. Hurtak points to the top of the lid of the tomb (blue circle) seen clearer in No. 30 page 35.

8 TOMB OF OSIRIS No. 28 page 33. Dr. Desiree Hurtak is seen with some of the equipment needed for the subsurface exploration. After extensive preparations were made with cables and back-up personnel, radar equipment known as Ground Penetrating Radar (GPR) and Sonar (for water) were carefully lowered over 100 feet (30 meters) with additional

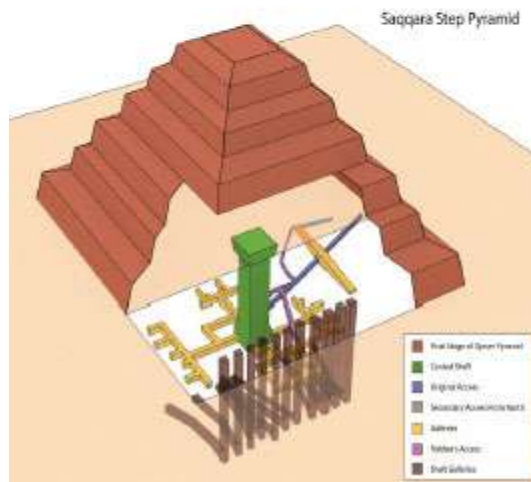
equipment including various lamps, tripods, cameras, and batteries to provide light, since there was a complete absence of light underground.



9 ILLUSTRATION OF TOMB OF OSIRIS No. 32 page 37. The drawing of the so-called Tomb of Osiris, from Drs. Hurtaks' description, gives some idea of the interior. Their illustration shows how the entrance (inside red oval) at ground level descends down through a narrow shaft about 78 feet (24 meters), landing in a room with six compartments. The so-called tomb of Osiris is below this another 25 feet (8 meters). The main granite box is in the large central location within the four support columns (inside red circle). The box itself was still in water, until Dr. Hawass raised it temporarily.

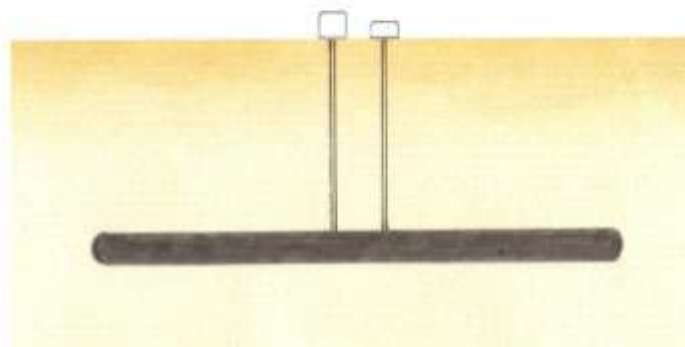
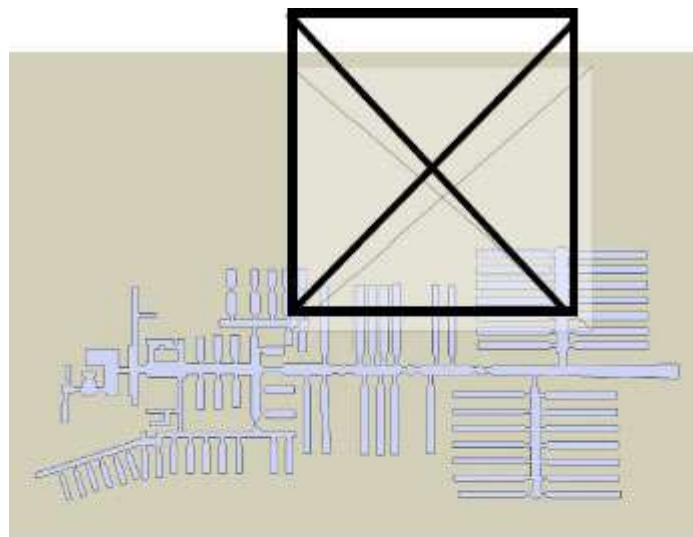
Again, it can be asked: If it is not a tomb what else could it be? Beneath the coffer was sand. The data indicates that these lower chambers were filled with ground water that always covered, at least, the granite box. A constantly submerged granite box may indicate that no one was buried

there. It's illogical that someone would dig a burial for an important Egyptian pharaoh, or especially the important god Osiris, knowing he would be underwater for all eternity.



10 SAQQARA No. 36 page 42 is an aerial view of the Djoser complex at Saqqara with the so-called Step Pyramid. This area looks more like an industrial complex that is similar to the Giza Plateau. All the pyramid complexes and similar structures are situated along the Nile and are connected to the river above and below ground. All pyramid complexes have endless tunnels, chambers, and passages that allowed water to flow underground to the pyramids and other structures.

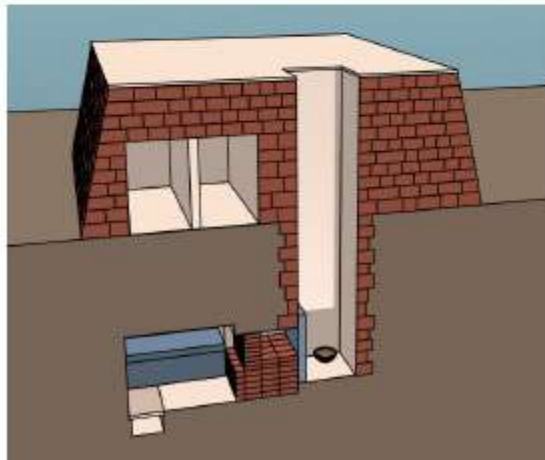
11 BENEATH SAQQARA No. 37 page 42, The Step Pyramid of Djoser is thought to be the oldest pyramid in the world and we believe that it also was not a tomb, but rather an early form of a large hydrogen gas generator and storage system with the ability to store liquid hydrogen in the long chambers below the pyramid as shown in the diagram. The hydrogen gas could have been syphoned off when needed and other gases treated in the same manner. More than three miles of underground tunnels and compartments stretch beneath Saqqara, and the pyramid is connected to the Serapeum, only a mile away, which contains 24 80-ton granite boxes.



12 BENEATH THE PYRAMID OF UNAS No. 38 page 43. In close proximity to the Step Pyramid at Saqqara, and partially under the Pyramid of Unas, is the tomb of Hetepsekhemwy/Raneb with its long dead end

tubular tunnels. These channels resemble the current method of storing liquid hydrogen in long tubular compartments. In the diagram of the tomb, a long system of underground tunnels can also be seen. This facility is adjacent to the Step Pyramid. If the pyramid generated hydrogen gas, the underground facility could store the excess gas in the same way this is done today.

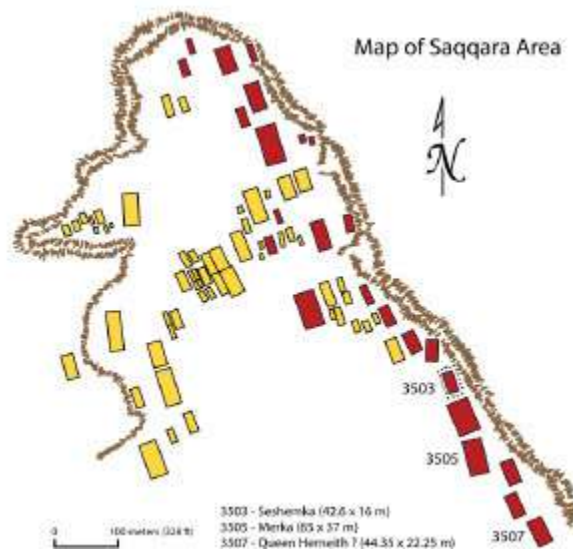
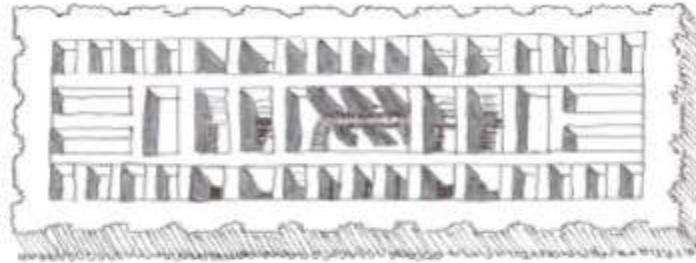
13 GAS STORAGE No. 39 page 43. Hydrogen gas is stored in a similar way today, as shown in this diagram of the cross section of a contemporary hydrogen storage cavity that consists of parallel tunnels drilled into rock. This bears striking similarity to the elaborate underground systems of tubular chambers under the Pyramid of Unas.



14 AERIAL VIEW OF GIZA No. 41 page 45 shows the extensive organized system of raised mounds. The image shows openings in the top of each mound. There is no concrete evidence to justify the belief held by Egyptologists that these are burial mounds and that the poor were buried in the smaller holes while the rich or important were buried in the larger holes. There's no remaining evidence of burials or artifacts that could prove they were tombs.

15 ILLUSTRATION OF MASTABA No 42 page 45. the granite box in the mastaba was filled with a common element like water, or salt water, which would generate enough electricity to release hydrogen gas or other gases

that could be collected in the chambers. The granite vessel could also hold salt water or elements that would react with water. The top could be opened or closed depending on the state of the storage process. The interiors of the more complex mastabas follow the same basic design of the Step Pyramid.



16 EARTH BATTERY No. 114 page 89. Earth batteries are a proven technology. Patents were issued as early as 1885, although batteries were built earlier. Most earth batteries Brown has seen are small and generate small amounts of electricity. The ancient Egyptians created earth batteries the size of football fields with thousands of cells capable of creating a steady flow of thousands of volts of power.

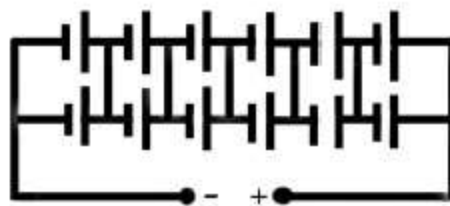
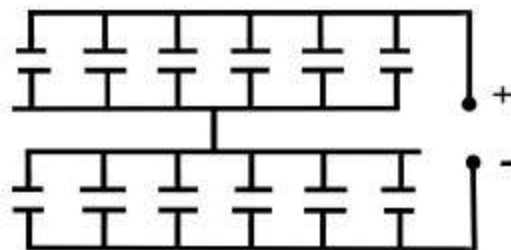
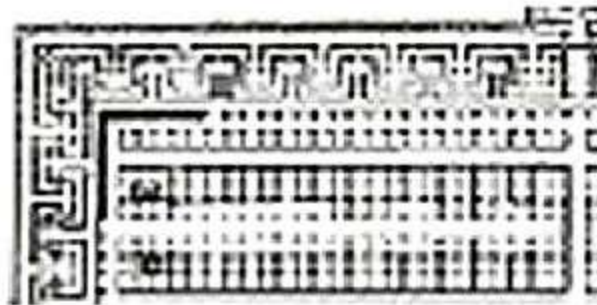
17 MAP OF EARTH BATTERIES No. 130 page 99 shows one of more than 78 underground earth batteries situated near the area where salt water from the Mediterranean Sea meets fresh water from the Nile. Dr. Yi Cui's research, from Stanford University, reported that if 55 cubic meters of salt and fresh waters merged it could create enough electricity to power 50,000 homes. Dr. Yi Cui's research was considered for application at the Amazon Delta—Brown believes the Egyptians beat him with the idea by 5,000 or more years.



18 ELECTRICITY FOR PYRAMIDS No. 72 page 60. Here we see the pit, which is well over 150 feet long, and contains many of these giant stone blocks that were separated and moved around. Many moveable stone blocks

of different sizes, all made of limestone, were found by researchers in the pits.

19 ADJUSTABLE EARTH BATTERIES No. 73 page 60. The shape and size of these channels, along with the movable blocks, could create storage cells for electrolytic solutions. This structure might have been part of the battery system, for we believe that all the pits around the pyramid complex form part of an energy producing battery system. Remember, the boat was found unassembled along with over six hundred and fifty items. The stones on top were perhaps used in the system for a battery with adjustable cells. A large number of stones of different sizes are stored outside the pit area. A variety of components could be created to address different electrical needs.



20 LABYRINTH No. 110 page 86. Historians and Egyptologists claim that a 3,000 room (3-level) palace was built for a Pharaoh next to the Pyramid of Hawara in the vicinity of Yussef canal in Al-Fayoum near Lake Moeris (see elaborate floor plan). Note the similarity to the compartments in one of the salt water battery configurations. According to archeologists, this is an illustration of a great missing labyrinth, which was said to be the first of its kind and only secondarily reconstructed by the Greeks. If it is an ancient depiction of the Labyrinth, then most of this three level structure was simply compartments with openings that connect one to another for energy production and storage.

21 SALT WATER BATTERIES No. 111 and No 112 page 86 show various electrical configurations for a salt water earth battery. Note the open compartments in the drawings. Each compartment could represent one volt of electricity.



22 SIMPLE BATTERY No 137 on page 103 is an example of a simple battery hooked up in series. It's small and would therefore generate a small amount of electricity. But if such a battery were the size of the "bowls" at Abu Ghurab (shown in 23) a much larger amount of electricity would be produced. The more bowls added, the more electricity would be generated. There is no limit to the size of the bowls or the amount of electricity that could be generated.

23 ABU GHURAB BOWLS No. 132 page 101. Just south of the Giza Plateau is a little known but interesting site called Abu Ghurab. The bowls are all about the same size and many of them originally surrounded the base of the pyramid. The bowls have either one, two, or three holes in the sides (No 135 page 102) and appear to have had some industrial purpose. The different combination of bowls with holes yields many options of how to use or connect them.



24 RADIOACTIVE STORAGE No. 79 page 65. This article appeared in a local newspaper after Brown returned from Egypt in 1978. The idea that radioactive material could be stored in granite caves filled with salt water got his attention. Egypt had many granite boxes placed in an organized fashion and salt was present on the walls and ceilings.

25 INSIDE GRANITE VESSEL No. 86 page 68. Brown was able to get inside one of the 24 granite vessels in the Serapeum. The interior of the box was precision square-cut in the corners with polished walls and floor. Geiger counter readings registered bursts that were almost three times the background readings in the Serapeum—38 bursts per minute. Granite emits some radiation, but this seems excessive. The background radiation from about 100 feet away from the box was only 14 bursts per minute. Brown believes that in ancient times some sort of radioactive or volatile material could have been stored in these huge granite boxes.



26 RADIOACTIVE AMULET No. 80 page 66 is a photograph of the amulet next to a quarter for a sense of scale. The amulet is aquamarine in

color and translucent when held up to a light source. Scientists who dated the amulet at 3,000 years old, said the amulet was made of man-made glass with radioactive particles suspended inside. They could not explain how the ancient Egyptians were able to accomplish this.

27 RADIOACTIVE PROOF No. 82 page 66 is a new compact Geiger counter model that shows a reading of the normal background radiation, which is about 21 counts per minute. No. 83 page 66 is the same Geiger counter with the amulet resting on top (red arrow) where the sensor is located. In this case it registered 87 counts per minute (in red circle). It seems obvious the ancient Egyptians had knowledge of radioactive substances and ways to store it.



28 GRANITE VESSEL No. 75 page 63. This image shows the size of these 80-ton granite vessels. What could be the reason for all those granite vaults to be systematically placed forty feet below ground? Were they used for special storage of chemical materials?

29 SALT ENCRUSTATION IN 1978 No. 76 page 63. Some vaults had been broken into as seen in this photo, and only a few bull mummies and artifacts of later Dynasties (18-26) were found in the granite vaults. We know that the ancient Egyptians used copper, lead, zinc, antimony, sulfur, iron, mercury, carbon, arsenic, gold, silver and tin. We also know that these

elements, when mixed together under certain conditions, can result in violent chemical reactions and certain gases can be produced during this process. These underground 80-ton granite boxes would be perfect containers for long-term storage of volatile gases or chemicals. This 1978 photo shows the heavy salt encrustation. The US government has studied the feasibility of storing radioactive material in granite caves filled with salt water.



30 LARGE CORRIDORS IN 1978 No. 77 page 64. This photo of the main corridor of the Serapeum shows white streaks and concentrated areas of sodium chloride (salt) encrusted on the walls and ceilings. This facility has existed for more than 5,000 years.

31 MODERN GAS STORAGE No. 78 page 64. Energy Technologies Institute (ETI) selected Atkins Engineering to investigate the potential for British salt caverns to store hydrogen that would be used in power generation. This looks remarkably similar to the 5,000 year old underground complex at Saqqara.

We know that industrial processing vats lined with granite panels can contain extremely volatile chemical reactions and store caustic substances such as sulfuric acid, hydrochloric acid, nitric acid, and bromine. Whether we look at 5,000 years ago or today these storage areas appear to be the same.



32 GIANT VESSEL No. 93 on Page 71 is a larger than typical granite vessel that has two-inch holes along the side of the vessel (red circles). If the vessel was used to mix chemicals, a drain system of some kind would be required. Plugging the drain holes, and removing one or all, would work well with this giant vessel. The box is on display at the British Museum in London.

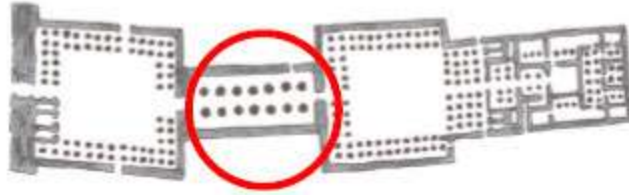
33 HOLES IN GIANT VESSEL No. 92 on page 70. The man standing next to the large granite box (in blue circle) shows how large some of these boxes are. Note the holes on the top side of this granite box (red circles). These holes could be used to insert additional elements or liquids into the box during a chemical reaction, or to vent excess gases created as a result of chemical reactions.



34 SMALLER ENGRAVED VESSEL No. 96 on page 72. No logical explanation exists for the holes that were made with industrial precision in the granite vessels. This normal size granite box has Egyptian images etched inside just above the holes. The vessel also has Egyptian hieroglyphics. This granite box is curved on one end but square on the other end.

35 SO-CALLED SPIRIT ACCESS No. 97 on page 72 is another example of a granite box. Brown is pointing to the hole on the inside. Egyptologists'

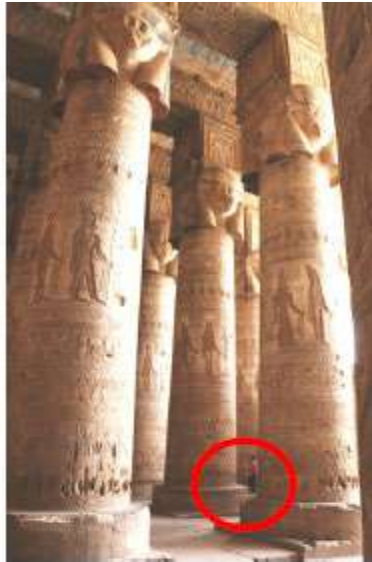
explanation for the holes is to allow the spirit or soul of the deceased to depart the container. We do not accept this explanation.



36 LUXOR TEMPLE LAYOUT No. 139 page 106 shows the ground level layout of the Luxor Temple. The fourteen columns (in red circle) are enormous. They vary in size from large to larger, and the space between them does not allow room to have gatherings. Perhaps it was not only a temple but also a complex used to generate piezoelectricity in the groundwater under the temple. The large upper columns rest on top of granite columns that are submerged in water. The enormous weight pressing down and into the lower columns and underground water are connected to the Nile River and the temple's sacred lake.

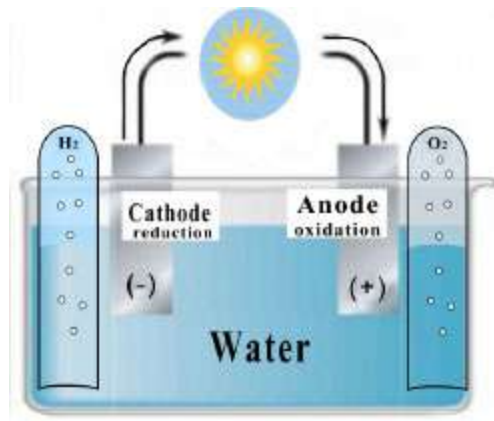
37 OUTSIDE COLUMNS No. 143 page 107 shows an example of the density and size of the cluster of columns. The columns on ground level are

solid limestone blocks. Note also the huge solid limestone lintels; the weight of these creates more compression, and more piezoelectricity, pressing into the columns below ground.

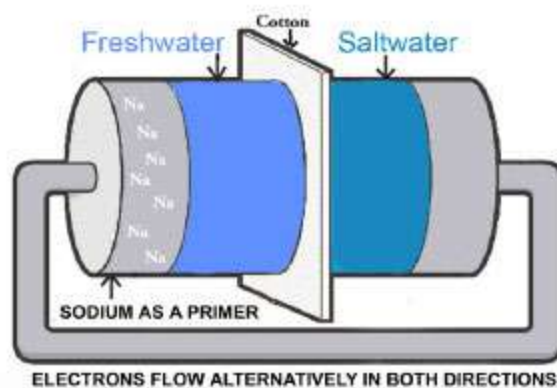


38 INSIDE COLUMNS No. 147 page 109. This photo was taken inside the Hathor Temple at Dendara and shows the size of columns. Although difficult to see, a person is standing between the columns (inside the red circle). In 1978 the UC Berkeley Department of Geology & Geophysics studied the electrical properties of rocks. Most rocks have unusual characteristics. Most above ground temple columns are made of limestone. When these columns are compressed they generate piezoelectricity, and in the case of limestone, piezoelectricity only travels straight down.

39 COLUMN BASE No 148 on page 110. The round stone circle in the center of the photo is the top of an underground granite column. All columns have a column underneath that acts to stabilize the column on top. When granite is compressed the piezoelectricity discharges in all directions. Limestone compressing piezoelectricity downward into the granite would mix with the granite's piezoelectricity that discharges in 360° to electrify the ground water connected to the Nile. Temples along the Nile could be booster stations to amplify the capabilities of electrified



SIMPLE SALT WATER BATTERY



40 HYDROGEN PRODUCER No. 48 page 48 is a drawing of a basic water cell that produces hydrogen and oxygen gases, or can produce HHO, or energized water. This process of producing hydrogen gas has been known since the 1800s when Nicholson and Carlisle discovered they could get hydrogen gas from river water using silver coins, zinc, and brass for the required metals. Water and energy from the Sun can produce both hydrogen gas and oxygen, using the process of electrolysis. With the underground system of chambers with small connecting passageways, any number of combinations could be achieved. Buried physical underground structures could be created to allow noxious gases to combine in proper proportions and create new gases.

41 SALT WATER BATTERY No. 119 page 92 is an illustration of a simple fresh water and salt water battery.



42 UNDERGROUND CHEMICALS No 57 on page 51. The previous examples illustrate how simple it is to create hydrogen gas—two elements coming together at the same time. We are accustomed to seeing chemical factories above ground. It only takes mixing chemicals in large quantities. We propose that the intricate and organized underground system of chambers, passageways, and cavities are too small to crawl through. The passageways connect the one chamber to another. We believe they were used to store large amounts of hydrogen gas and other volatile materials.

43 UNUSUAL CHAMBERS No 52 on page 50. The photo shows the unusual shapes. The upper photo is an open pit with angled openings in unusual sizes. Most chambers and open pits have underground connections.

In the second photo James Brown examines the unusual shapes of the passages. They were not designed for human access. He climbed over and under to gain access to the chambers.



44 AMPHORA VESSELS No. 167 page 122. It's illogical to create a vessel to hold a liquid with a pointed bottom. Cradles were required in order for these vessels to stand. Most amphora vessels had wooden cradles. Egyptologists' explanation for the narrow and tapered shape was to allow the vessel to stand upright in sand. They said a small hole was dug and the pointed end pushed into the sand. These vessels were used for thousands of years, and many places where they were used had hard dirt and rock, or they were stored inside buildings. Why would anyone, at any time in history, make it difficult to store a substance in such an unusual shape that required another non-pottery type holder to make it functional as a storage container for liquids?

No. 153 If the purpose of the unique shape was to store electrified water, a cradle made of wood would prevent the charged water from leaking back into the ground and the stabilized water could be stored for long periods due to the magnetized force field that had been embedded into the clay vessel using 500-degree heat. Here the magnetic field of the clay held by a nonmetallic structure, namely wood, preserves the electrified water contained in the vessel from rapidly losing its electrical charge.



45 MAGNETIZED VESSEL No. 166 on page 122. Recent discoveries have revealed that when pottery is heated to 500° Fahrenheit the high temperature magnetizes microscopic particles of hematite and magnetite present in the clay, locking a permanent magnetic field in the pottery. This occurs in any shaped clay vessel. Modern science is using this knowledge to better date ancient objects, but we believe the invisible magnetic fields are

captured in this unique amphora shape. The magnetized vessel would stabilize electrified water for long periods of time. But if the magnetized vessel touched the ground, the electricity would leak back into the Earth. The wooden cradles allowed the unusually-shaped vessel to sit upright and not spill the contents. Wood is not an electrical conductor, so the magnetized vessel would not touch the Earth and the contents would remain electrified.

CONCLUSIONS

In conclusion, many of these ideas may appear far “out-of-the-box” according to archeologists, as well as scientists who are reluctant to acknowledge what ancient cultures may have known about advanced technologies. Ancient civilizations understood celestial events, including the Precession of the Equinoxes, which governed their daily lives. More uniquely, few can deny the clear evidence such as the famous “Baghdad Battery,” that demonstrates the use of advanced metallurgy and hydrology in the Near East, and especially the construction methods used in building the Great Pyramid. The very construction of the Great Pyramid with the small “star shafts” (or so-called air vents) in the King’s and Queen’s Chambers makes building it today an impossibility. The northern shaft of the King’s Chamber is about 5 x 7 inches (13 x 18 cm), and continues about 235 feet (71.5 meters) through masses of stone. The southern shaft in the King’s Chamber is a bit larger but shorter, still no doubt a feat difficult to reproduce today, especially with primitive tools within such massive blocks. To replicate what the ancient Egyptians accomplished more than 4,000 years ago would be classified today as miraculous.

Just because we do not understand the science of the ancients Egyptians does not mean it did not exist. It is obvious that they were far more advanced than we give them credit for. The evidence is here! Nikola Tesla, in building his own tower, sought water as an important component of this device. Just as importantly, the Kulkulkan Pyramid in Chichen Itza was found to have water beneath its structure, similar to many pyramids in Egypt.

We have only proposed a few ideas regarding energy technology in this book, such as the generation of hydrogen gas, fuel cells, a chemical laser-type energy generator, and salt water batteries, as well as sophisticated storage units to hold the chemicals and gases that were created. We have not

been definitive because we feel that just like today, no single fuel source was used. Some countries use coal or gas while others prefer renewables, and some use all of the above. We welcome open-minded scientists and hope they can be stimulated by these ideas and can add to this preliminary concept.

One thing needs to be clear, we are not describing Egypt in the last 3,000 years, but a pre-history of Egypt, referred to as the “Golden Age” by the ancient Greeks writers, which was a culture that is unknown and unrecorded today and yet the proof is clear. They had the technology to build extensive pyramid structures, why could they not produce something as simple as energy from salt water batteries or hydrogen gas from water that high school students can do today?

We further contend that the ancient Egyptians were not foolish enough to build such vast structures so close to the banks of the Nile, where water invades their structures even today after the control of its flow by means of the Aswan Dam. Water must have played a significant role, even just for ceremonial purposes, as water, also today, is found everywhere around the pyramid temples.

We do not agree with all of the interpretations given by standard Egyptology as some do not make sense. For example, they cling to the idea that pyramids were only tombs. We have endeavored to re-interpret the structures with many new ideas and approaches. We hope you might think differently about ancient Egypt after reading these alternate interpretations.

We have attempted to show various possibilities, keeping in mind that we also believe that the Great Pyramid had a dual use purpose, where initiations, other rituals, and ceremonies could have taken place within the various temples of Egypt also incorporating the power of water. Currently,

water, now popularly called structured water, or Earthmilk, is being investigated for its many beneficial purposes. We believe this was equally important to the ancient Egyptians and a source of their longevity and a demonstration of their Wisdom.

We have understood that different uses of energy are being investigated for both technology and health are also being used today. Is Egypt a civilization of industrial light and magic using technology that could link all functions together? Tapping into “environmentally friendly” energy using methods known by the ancient Egyptians could show us how life is the experience of interacting with nature on all levels. This experience of energy could also lead us to an understanding of the bigger picture of the Universe. Dr. J.J. Hurtaks says,

Truly, the life we live is all about energy, as well as sound vibrations which could lead us to a better management of our water, electric power and light, and even into creating free energy. As we unify them, we enter into a greater physical temple of understanding of our own human tabernacle, the body of flesh, blood, soul and Earthmilk which leads us to understand the power of Pyramid energy that can change consciousness itself. With this, we are prepared for future experiences through a seminal synthesis of the present moment in the divine field operating on many energy fields of energy production here on Earth, as an entrance to a higher world of life experience. This is the geometry of life built into our essential knowledge. Our soul-spirit can also, with the power of the Pyramid, receive a charge of Earthmilk to prepare us to go into other universes.

Some of the proposed ideas stretch the imagination, and this research requires an open mind. The evidence must be considered objectively and a common-sense approach used. What other possibility could there actually be? Form follows function. When a structure is created it has a specific purpose. We believe that many structures, especially the pyramids, have

been misidentified. If the form does not follow the structure to function according to its purpose, something is wrong. The Department of Antiquities continues to insist that the pyramids were tombs for pharaohs even though it would have been impossible to, in a procession, bring the pharaoh and the considerable burial possessions into the so-called burial chamber. In addition, well over 125 pyramids have been found in Egypt so far and an original burial has never been confirmed—only empty granite vessels.

The purpose of this book is to share ideas. We believe knowledge belongs to all humanity and hope that these ideas will be given serious consideration so that they may be better used as keys to alternative energy sources. The Stanford-Ruhr research team that made the recent discovery of how electricity can be produced from sea water, complements the research outlined here, but there is much more to be developed. It requires us to be prepared to reconsider our preconceived notions of ancient Egypt, and the old established doctrines of classical Egyptology and to allow ourselves to be inspired to make the connections between different forms of energy, architecture and a living philosophy of “receiving energy” from the River of Life, of which we are all a living component. As we face the great challenges of the 21st Century, we believe that these Egyptian discoveries have profound meaning for ‘future science.’ Now it is up to us to contemplate and implement the potential applications of these ‘new’ forms of energy, also for humanity today and tomorrow!

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JAMES E. BROWN, DR. DESIREE HURTAK AND DR. J.J. HURTAK
FRIENDS AND RESEARCH COLLEAGUES FOR FORTY YEARS

JAMES ERNEST BROWN has been a general contractor for more than fifty years, building everything from large commercial complexes to single-family homes. He has taken a practical approach to construction, as a result, his family-owned construction company has pioneered energy efficient construction. Colorado Dream Homes has won five national awards for energy efficiency in a cold weather climate. He was challenged by a lack of logical understanding about our ancient past that led to a quest to understand how the ancients accomplished super human feats of engineering. Brown has traveled to many parts of the world conducting his research, including Coral Castle, Central and North American Indian sites, and from one end of Egypt to the other. Brown has studied more than 15,000 photos and personally experimented with the ideas presented in his multiple award-winning and critically acclaimed books— *Electric Ancient Egyptians* and *Fire in Middle*. It is his hope that rediscovery of ancient information will help modern people regain the knowledge of free and non-polluting energy.

DR. J. J. HURTAK, Ph.D., Ph.D. and **Dr. DESIREE HURTAK, Ph.D., MS. Sc.** have researched ancient sites around the world and were principal members of the Schor Expedition that discovered the “Tomb of Osiris” in 1997 on the Giza Plateau, using ground penetrating radar

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Dr. J.J. Hurtak has earned two PhDs, one from the University of California, and one from the University of Minnesota. He also surveyed the underwater structures off the coast of Okinawa in the area of Yonaguni with Japanese and Australian underwater divers. Drs. Hurtak together have traveled throughout the world to investigate ancient cultures and to work closely with indigenous people, such as the Xavante in Brazil and the Zulu Shaman Credo Mutwa, about whom they recently produced an award-winning documentary called Voice of Africa, for which they received two of the fourteen national and international medals they have been awarded for their films. They also work to bridge the gap between various cultures with an eye towards introducing new technologies and at the same time helping various indigenous cultures maintain their uniqueness within the larger global society.

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Your Dad, husband, and friend,

James E. Brown

We would like to dedicate our work to the late Dr. Klaus Baer, Egyptologist, University of Chicago, Dr. Otto Schaden, formerly of the University of Minnesota, who worked in the Valley of the Kings, and to the students of The Academy for Future Science and those worldwide looking

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Now we can begin to understand the words of Jeremiah (32:20), the Prophet who wrote: “Signs and wonders have been set in the land of Egypt down to this day...” May we grow in wisdom and compassion in our quest of the higher knowledge of Egypt through explorations and understanding of the scientific meaning of the meta-symbols in the land that contained the greatest libraries and schools of antiquity. By learning from the past, may we all be prepared for the future.

James J. Hurtak, Ph.D., Ph.D. and Desiree Hurtak, Ph.D.

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